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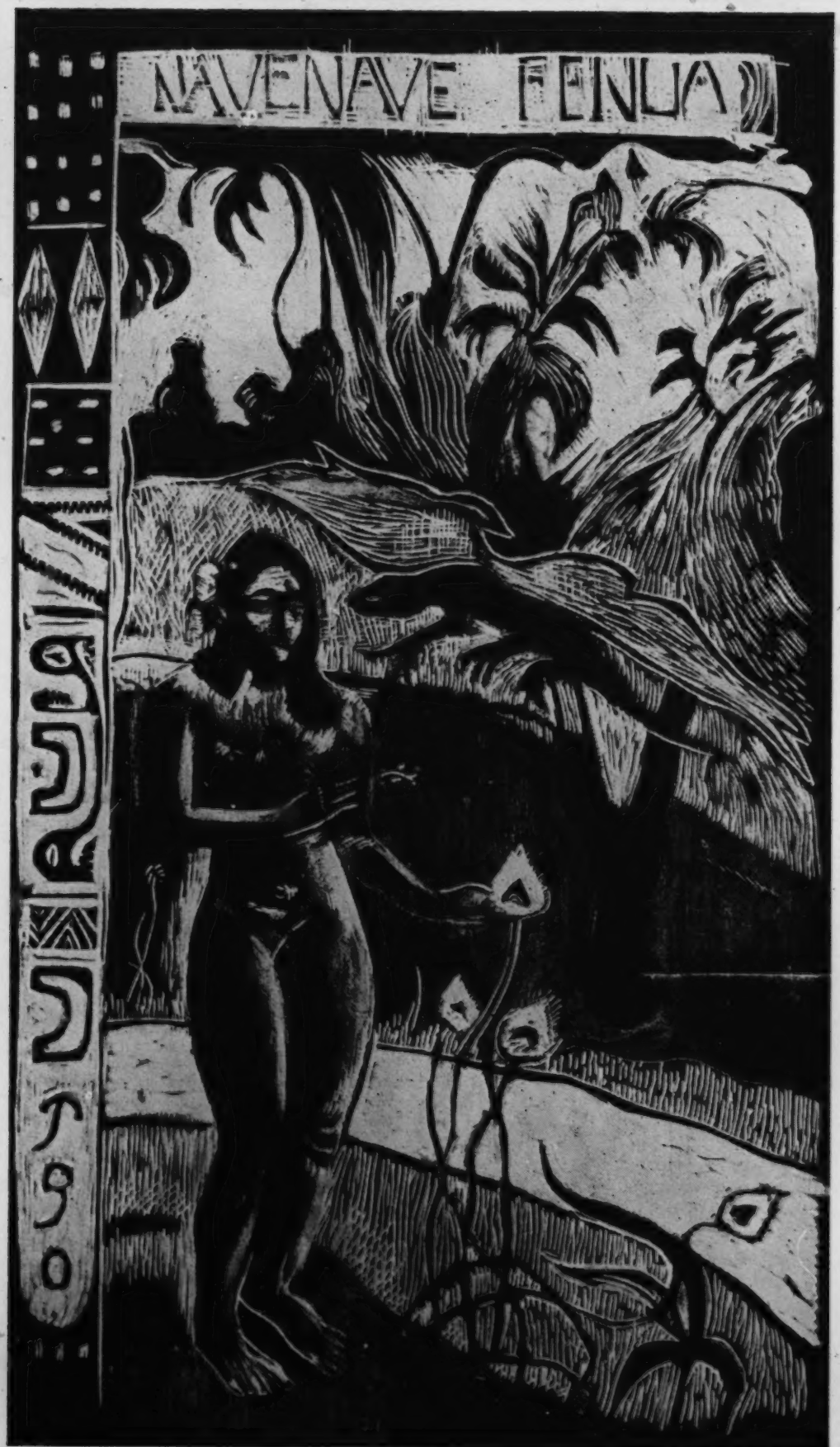

THE ARTS
COUNCIL OF
GREAT BRITAIN
1955

PAUL GAUGUIN

PAINTINGS
SCULPTURE AND
ENGRAVINGS

AN EXHIBITION OF

PAINTINGS, ENGRAVINGS & SCULPTURE

GAUGUIN

ORGANIZED WITH THE

EDINBURGH FESTIVAL SOCIETY

BY THE

ARTS COUNCIL OF GREAT BRITAIN

AT THE TATE GALLERY

30 SEPTEMBER TO 26 OCTOBER 1955

Frontispiece: The Call [No. 63] *Cleveland Museum of Art, Ohio*
Reproduced by kind permission of Messrs Faber and Faber Ltd
from Herbert Read, *Gauguin* (1848-1903) (The Faber Gallery, London, 1949)

Second Impression

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FOREWORD

The art exhibitions arranged for the Edinburgh Festival to which the Royal Scottish Academy give the hospitality of their splendid galleries have now become an established feature of the Festival. This is the seventh of a series which has been devoted, with the exception of the exhibitions of Rembrandt and Spanish Painting, to French masters of the impressionist and post-impressionist Schools. The choice of Gauguin was essentially dependent for its success on the co-operation of foreign lenders and this has been obtained in full measure. No less than 59 loans have come from abroad, and such generosity from public galleries and private lenders is warmly acknowledged. The selection has been in the expert hands of Mr Douglas Cooper, whose untiring labours make this exhibition a worthy successor to the centenary exhibition held at the Orangerie in Paris in 1949. The present exhibition is particularly strong in Gauguin's early works and in paintings of his Breton periods, but owing to the number of other exhibitions which are being organized at the same time, to the restrictions placed on lending in many collections throughout the world, and to the fact that several pictures are not in a fit state to travel, the representation of the artist's later periods (the first and second Tahitian visits) is noticeably not as strong as one would have wished. The Pont Aven and Le Pouldu visit of 1889–90 is also underrepresented, and there are not as many portraits as there should be. On the other hand this is the first retrospective exhibition in which it is possible to study more fully Gauguin's impressionist début. Mr Cooper's introduction and catalogue notes are a valuable and permanent contribution to the literature of Gauguin. In the bringing together of the exhibition he has received valuable help from M. J. Vergnet-Ruiz, Inspecteur-Général des Musées de Province (France); Mr Haavard Rostrup; M. Jean Leymarie; Mlle Popovitch, Conservateur de Musée de Rheims; Mrs Gertrude Rosenthal, General Curator, Baltimore Museum of Art; Prof Max Huggler; Mr Emil Bührle; M. Léon Fayet; M. Jacques Ulmann.

The loans from the United States, of which there are twenty, are outstanding and include works from the following public collections: the Museum of Modern Art, New York; the Albright Art Gallery, Buffalo, New York; the Art Institute of Chicago; the Museum of Fine Art, Boston; Cleveland Museum of Art, Ohio; John Herron Art Museum, Indianapolis; the Institute of Art, Minneapolis, and Toledo Museum of Art, Ohio. There are sixteen loans from France, four of which come from the Musée du Louvre, and others from the Petit Palais, the Bibliothèque Nationale, and from the Musées of Grenoble and Rheims. There are another seven loans from Denmark, consisting of early pictures which are practically unknown, and have not been seen outside the country before, and some of which belonged originally to the artist's wife. Special thanks are also due to Ir. V. W. van

Gogh, who has lent five paintings, which originally belonged to Vincent's brother Theo. Five other countries are represented among the list of lenders, among whom are the Nasjonalgalleriet of Oslo, the Musées des Beaux-Arts, Brussels, and the National Gallery, Prague.

The Courtauld pictures which emerge as a tribute to the taste and perspicacity of the great founder of this collection have generously been lent by the Home House Trustees to the Edinburgh showing and will, it is hoped, be available for part at least of the exhibition at the Tate Gallery before leaving for an exhibition in Paris. The Trustees of the Tate Gallery have lent two pictures and kindly put their Gallery at our disposal for the London showing of the exhibition.

PHILIP JAMES

LIST OF LENDERS

Anonymous, 11, 51, 64
Mr R. F. Heathcoat Amory, 18
The Hon. Michael Astor, 14
Birmingham: The Barber Institute of Fine Arts, 79
Boston, U.S.A.: Museum of Fine Arts, 65
Brussels: The Musées Royaux de Belgique, 33, 40
Buffalo, New York: Albright Art Gallery, 32
Herr Emil Bührle, 60
Cambridge: The Fitzwilliam Museum, 3
Chicago: The Art Institute of Chicago, 35, 54
Cleveland, Ohio: Museum of Art, 63
Mr Einar Dessau, 1, 2, 20
Edinburgh: The National Gallery of Scotland, 23
The Gustave Fayet Collection, 78
Mr George F. Goodyear, 59
Madame Pierre Goujon, 61
Grenoble: The Musée de Peinture et de Sculpture, 25
Mr Oscar Homolka, 47
Indianapolis: John Herron Art Institute, 27
Mrs A. Kessler, 50
Fru S. Kiaer, 6
Dr Jacques Körfer, 9
Mr Sef Lindqvist, 8
London:
The Home House Trustees, 28, 55, 56, 71, 72
The Tate Gallery, 53, 57
Trustees of the Robert R. McCormick Estate, 62
Mr and Mrs A. Maitland, 19, 58
Manchester: City Art Gallery, 13
Mrs Jos. May, 73
Minneapolis: The Institute of Art, 41
Mr and Mrs Carleton Mitchell, 43
Madame I. Moeller de Laddersous, 12
Engineer A. Marcus-Møller, 7
New York:
The Museum of Modern Art, 22, 44
E. and A. Silberman Galleries, 37
The Spaeth Foundation, 4
Oslo: The Nasjonalgalleriet, 29
Paris:
L'Administration des Domaines de l'État Français, 49
The Bibliothèque Nationale, 68, 69, 70
The Musée du Louvre, 31, 55, 81
The Musée de la Ville de Paris, 48
Mr Maresco Pearce, 36
Mr R. A. Peto, 10, 34
Prague: The National Gallery, 80
M. Robert Rey, 77
Rheims: Musée des Beaux-Arts, 30, 67
Fru Asa Rohde, 5, 15
Lord Rothschild, 39
Mr and Mrs Arthur Sachs, 46
Toledo, Ohio: The Museum of Art, 42
M. Jacques Ulmann, 38, 75
Ir. V. W. van Gogh, 16, 17, 24, 26, 52
Mr W. Weinberg, 21
Mrs L. B. Westcott, 45
Mr A. Zwemmer, 74

GAUGUIN THE INNOVATOR

BY DOUGLAS COOPER

One hears all too frequently that Cézanne was the father of the art of the twentieth century. But this is not strictly true. For in fact the work of two other painters—Paul Gauguin and Vincent van Gogh—has exercised at least as profound an influence upon it, though of the two Gauguin's influence has been the more widespread. The present exhibition—the first major retrospective of Gauguin's work to be seen in Great Britain—is therefore an appropriate occasion for examining Gauguin's conception of painting and for evaluating his importance in the development of modern art.

Paul Gauguin was born in Paris on 7th June 1848 and died at Hiva-Oa, the largest island in the Marquesas group, on 8th May 1903. His father, Clovis Gauguin, born in Orléans, was a journalist of Radical convictions employed by *Le National*, a left-wing Parisian newspaper. His mother, Aline Chazal, born in Paris, was half French and half Peruvian creole, being the daughter of the notorious Flora Tristan, a Saint-Simonist socialist and a leading feminist revolutionary. As a result of his ancestry, French and Inca blood mingled in Gauguin's veins with that (so he said) of the Borgias of Aragon, for his grandmother claimed descent from a member of that Spanish royal dynasty who had once been Viceroy of Peru. After the *coup d'état* of Napoleon III in 1851, the Gauguin family moved to Lima where Paul spent four years of his childhood before being sent back to France to do his schooling in Orléans. Then, at the age of seventeen, he yielded to *wanderlust* and, for six years, sailed the oceans of the world in freighters and men-of-war, visiting South America, India, Scandinavia and other parts of the globe. From being a sailor, he turned in 1871 to being a Parisian stockbroker, a career in which he soon became so successful that, in 1873, he was able to marry a Danish girl, Mette-Sophie Gad, and settle down to family life. During these two years Gauguin had developed an amateur interest in art which was fanned both by his guardian Gustave Arosa, the owner of a notable collection of pictures (Corot, Delacroix and the Barbizon School) and by Emile Schuffenecker, a fellow employee in the broker's office where he worked. Schuffenecker also persuaded Gauguin to try his hand at painting and the two of them indulged in this hobby on Sundays. Nevertheless, they soon took their hobby so seriously that they went at night to the Académie Colarossi, one of the *ateliers libres* in which artists could work freely without the discipline of the Académie des Beaux-Arts, to draw from the model and receive a certain amount of tuition.

In 1876 the jury of the Salon accepted a painting (*Paysage à Viroflay*) which Gauguin had submitted. This would not be surprising but for the fact that his style was already being influenced by Jongkind and the Impressionists. We do not know when Gauguin first saw

Impressionist pictures, though it was probably at the First Impressionist Exhibition in 1874. At all events he began to buy them in about 1875, and was such a fervent admirer of Impressionist painting that, between 1876 and 1880, he spent at least Frs. 15,000 out of his savings on acquiring a sizeable collection of works by Manet, Renoir, Cézanne, Pissarro, Sisley, Monet, Jongkind and Guillaumin. Thus, before the age of thirty Gauguin already had a place of honour among the earliest collectors of Impressionist pictures. 'No one gave Paul the idea of painting', his wife was to write in later years, 'he painted because he had to, and when we were married *I had no idea* that he had a disposition for the arts'. Admiration led to friendship, and friendship to imitation. For, having discovered in Impressionist painting an art which appealed to him more strongly than any other, Gauguin decided to take it as a model for his own style. At that critical juncture he made the acquaintance of Pissarro—probably through Arosa, one of his patrons—who introduced him to the rest of the group, and for the next few years assumed a certain responsibility for his artistic education and development. Gauguin was a willing pupil—if not always very apt, as many of his paintings of this date show—and he worked extremely hard to master the technique of painting and drawing. Nor did his work go unrewarded, for in 1880 he was invited to contribute to the Fifth Impressionist Exhibition, a sure sign, if any were needed, that in those circles to which he aspired he was at last accepted as a serious artist. Admittedly the organizers of the exhibition may have invited Gauguin in much the same spirit that they invited other rich, and potentially useful amateurs such as Caillebotte, Lepic and Rouart; admittedly, too, they needed new recruits to keep up the number of exhibitors, since their ranks were being depleted by defections. But Gauguin was making genuine progress as a painter despite the drabness of his colouring ('*teigneuse et sourde*' were the adjectives used by J. K. Huysmans) and the obvious clumsiness of so much of his handling. He was, therefore, invited to contribute again to the Sixth and Seventh Exhibitions in 1881 and 1882. Indeed, in 1881 his picture of a nude woman sewing made a great impression on J. K. Huysmans (critic of *Le Voltaire*), who pronounced that 'among contemporary painters who have tackled the nude, none has yet struck such a vehement note of reality; and I do not make an exception here for Courbet. . . .'

Encouraged by this auspicious beginning Gauguin decided to devote his entire life to art. In January 1883, therefore, he suddenly resigned from his firm of stockbrokers (though he agreed that his resignation should not become effective till the end of the year) in order to be free at last 'to paint every day'. This was the most fateful decision he ever made, and the terrible consequences of his action, which shattered his way of living and profoundly changed his views of mankind, of Europe and of civilization, were to continue making themselves felt till the end of his life. Gauguin's home was broken up and his peace of mind destroyed. He was haunted forever after by penury and could find no one to buy his pictures. His health was ruined by hardship and privation. His uncomprehending wife deserted him with their children, and from the bourgeois security of her well-to-do parents' home in Denmark never ceased to upbraid him for failing to provide for herself and the family. He became an outcast from the society to which he belonged and never succeeded in establishing himself in any other. Yet Gauguin never wavered in his resolution and refused to renounce his artistic vocation, even though this meant selling up his treasured

possessions, facing starvation and accepting charity from friends. Nowhere did he find sympathy, and his former mentor, Pissarro, commented with a bitterness unusual in such a seemingly benign old gentleman (Letter to Lucien of 31st October 1883) that Gauguin was 'so deeply commercial. I haven't the heart to point out to him how false and unpromising is his attitude; true, his needs are great, his family being used to luxury . . . . Not that I think we ought not to try to sell, but I regard it as a waste of time to think *only* of selling: one forgets one's art and exaggerates one's value'. Pissarro, however, had never known what it was to live a life of comparative ease and could not understand the desperate situation in which Gauguin suddenly found himself; nevertheless, he should not have failed to appreciate the tremendous moral courage which Gauguin displayed in making these sacrifices. Small wonder that money was a constant topic in his conversation as well as in his letters. For the rest, though Gauguin may at times have been guilty of exaggerating his value, he certainly never forgot his art.

Our initial approach to Gauguin should be compounded of respect and admiration for the heroic efforts which he made to overcome his lack of natural artistic gifts and lack of professional training in order to live up to the compelling urge within himself. Gauguin took to painting 'because he had to', because, like van Gogh and Toulouse-Lautrec, he knew that he had something urgent to communicate. It was this impulse which drove him to make of himself, at whatever cost, a proficient artist, for he had great ideas and was determined to express himself with full force pictorially. The remarkable progress that Gauguin made between 1880 and 1885 is well documented in the present exhibition. Yet, as he knew full well, something vital was still lacking in his work: colour. The nature and possibilities of this essential element were revealed to him in the spring of 1886 at the Eighth Impressionist Exhibition where his own pictures hung beside those of Signac and Seurat (*'La Grande Jatte'*). Though Gauguin was subsequently to revile the Neo-Impressionists, the fact is that his first experiments with colour were made under their influence, and that his revolutionary ideas about its pictorial role were derived from laws which they respected, and attempted to apply.

When Gauguin left Paris in the spring of 1886 it was for Pont-Aven, in Brittany, where he spent the summer and autumn painting and thinking about artistic problems. Already he had begun to challenge the unreasoning vision of Impressionism, for in January 1885 he had written to his friend Schuffenecker that: 'For me the great artist is a formulation of the greatest intelligence: he is the recipient of sensations which are the most delicate and consequently the most invisible expressions of the brain'. This was an affirmation that, for Gauguin, the artist's brain is superior to his eye. And in Paris, in the winter of 1886, he was to receive encouragement to continue in his new manner of painting from Vincent van Gogh, who was passing through a similar phase in his own work. Then in 1887 came the great experience of Martinique, with its brilliant colouring, tropical vegetation and simple negro population living the natural life. 'Never has my painting been so light in colour, so lucid (though with plenty of fantasy)' Gauguin told Schuffenecker. Already the first signs of stylization, of reducing figures to an expressive silhouette began to appear in his work, and he dared to make use of the device of multiple perspectives, which he took from Degas and Seurat. This enabled him to push the horizon line ever

further up the canvas (until in *Seascape, Brittany*, 1888 (No. 20) it has disappeared altogether), and so flatten the effect of the whole. In this respect Gauguin was an artist of his period.

In almost every other respect Gauguin revolted against the beliefs and principles of his own time: he decided that Europe was *pourri*; he condemned western civilization (and in the light of his own experiences he cannot be blamed) and exalted the natural life of uncivilized man; the Inca in him cried out against the materialism of the society in whose midst he was obliged to live and work without recognition; and finally he dismissed the accepted canons of post-Renaissance European art as effete and false. Where art was concerned, Gauguin was a profound and original thinker, and gradually he reached the conclusion that the art which meant most of all to him—the Peruvian idols which had formed part of the decoration of his home, the Romanesque carvings, stained glass and folk-art which he saw in the neighbourhood of Pont-Aven, the Egyptian, Assyrian and Far Eastern art which he had seen in the Louvre, the Japanese prints which he had collected —had an emotional force and a vitality, resulting from simplification and directness of approach, which had been lost in European art through the over-refined methods of the Impressionists and their predecessors during the previous four centuries. Throughout the summer of 1888, at Pont-Aven, Gauguin meditated on the possibility of evolving a new artistic idiom to communicate his feelings and his view of life as simply and as directly as possible. His aesthetic had been defined, all that he now lacked was the ability to give it a practical application. The revelation of how this could be done came through his contact with Emile Bernard. Unlike Gauguin, there was nothing of the conscious 'primitive' about Bernard: he was a romantic youth (aged 20) with a passionate love of mediaevalism. And this had led him to study the technique of stained glass, the illumination of manuscripts, tapestry, and mediaeval carving. And when he had demonstrated to Gauguin how a picture could be built up in non-imitative terms with areas of pure colour isolated from each other by heavy black outlines, the style known as *cloisonnisme* or *synthétisme* was born. From then on, Gauguin found that he was free to disregard the detail of the visual image, which was the inviolable basis of Impressionism (and of the work of Cézanne), and to generalize as earlier artists had done. '*Rien que de la peinture*' he wrote, '*pas de trompe-l'oeil*'. For Gauguin had already decided that it was not the role of art to be concerned with concrete reality: art should evoke the inner life of man. 'Primitive art' said Gauguin 'proceeds from the spirit and makes use of nature. The so-called refined art proceeds from sensuality and serves nature. Nature is the servant of the former and the mistress of the latter. She demeans man's spirit by allowing him to adore her. That is the way by which we have tumbled into the abominable error of naturalism'. Now this 'error of naturalism', as Gauguin called it, was originated by Pericles. 'So', continues Gauguin, 'in our present misery, there is no salvation possible except through a reasoned and frank return to the beginning, that is to say to primitive art'.

Synthétisme was Gauguin's 'frank return to the beginning', his calculated attempt to break through the artistic canon of Reason and Reality, which was the heritage of the Graeco-Roman tradition, and to create the sort of image which did not appeal simply to the eye but would strike the imagination and stimulate the soul of man. The great error of the Impressionists, said Gauguin, was that '*ils cherchèrent autour de l'oeil, et non au centre*

mystérieux de la pensée'. So Gauguin set out to represent his experience of the world through ideated and not imitative forms. Three years previously he had told Schuffenecker of his discovery that although lines and colours suffice to reproduce what the eye sees, that is to say the apparent reality of nature, they are also endowed with an innate emotive power which enables the artist to provoke a given spiritual state in the spectator. In 1888 in Pont-Aven he was at last able to put his theory to the test. Gauguin deliberately indulged in 'primitivism' and simplification because this was a means of rendering things more intelligible and emphasizing the artist's message. '*Le trait . . . est un moyen d'accentuer l'idée.*' He used ideated forms because '*un grand sentiment peut être traduit immédiatement, rêvez dessus et cherchez-en la forme la plus simple*'. And he coloured his image with a carefully orchestrated but simple harmony of pure tones in order that the 'idea' which he was expressing pictorially should be endowed with the maximum of intensity. For the rest he realized that he could not afford to neglect the decorative element, because the picture had to be pleasing to the eye through which it was absorbed before communicating its message to the brain and the soul.

Now Gauguin was not the originator of this conception of the role of art, he was merely the first great exponent of it in modern times. Since the beginning of the nineteenth century writers, artists and other creative talents had been fighting against the spiritual suffocation of the age and tending more and more in the direction of an abstract, symbolical artistic idiom. *Stimmung*, that mystic German word so dear to Novalis and his contemporaries, was the key-note of the early years of the century. The artist had to yield to *Stimmung* and avert his gaze from reality. The Romantic movement was the first answer of those who yearned for 'the great elsewhere'. *Stimmung* implies something essentially anti-rational, something which cannot be defined or explained, and Novalis indeed says that it 'indicates and portends psychic conditions of a musical nature'. In painting, music was soon equated with colour and this conception of a 'musical' form of painting can be followed right through the nineteenth century. Thus Delacroix speaks of the connection between a colour harmony and a spiritual state. And among the *Diverses Choses* at the end of the manuscript of *Noa-Noa* occurs a very significant passage which Gauguin copied direct from Delacroix' own writings: 'In man's soul are innate feelings which will never be satisfied by real objects, and it is to these feelings that the painter and the poet can, by his imagination, give form and life. . . . An impression results from a certain arrangement of colours, light and shade . . . One might call this the music of the painting. This emotion appeals directly to the most intimate part of the soul and it arouses feelings which words can only express in the vaguest way'. Baudelaire, whose views on art were greatly influenced by those of Delacroix, expresses the same idea when he says that 'there is a correspondence between perfumes, colours and sounds'. This opposition of art to nature and concrete reality is constantly reiterated. 'What is pure art according to the modern conception?' asks Baudelaire. 'It is the creation of a suggestive magic which contains simultaneously the object and the subject, the world outside of the artist and the artist himself.' Then towards the end of the century we find Odilon Redon, a friend of Gauguin, saying: 'My drawings *inspire* and are not to be defined. They determine nothing. They place us, as does music, in the ambiguous realm of the undetermined. They are a kind of metaphor.'

Such then is the background to *synthétisme*. But Gauguin created the style in order to transmit a message of great urgency. The language in which he spoke was high-flown and symbolic, but if one may use simple terms Gauguin's artistic purpose, from 1888 on, can be defined as an attempt to penetrate man's blindness and reveal some of the profound causes of his spiritual suffering. In short, his art was a protest against the soul-destroying materialism of bourgeois civilization. 'Civilization that makes you suffer. Barbarism which is to me rejuvenation' as he wrote to Strindberg. So he escaped to unsophisticated, primitive parts of the world such as Brittany, Martinique, Tahiti and ultimately the Marquesas Islands, where he could live among and paint 'natural' men and women with their lack of inhibitions, their fears, faiths, myths, superstitions, and primitive passions. Whether we take Gauguin's paintings of Pont-Aven and Le Pouldu (1888–90 and 1894) or those of Tahiti and the Marquesas Islands (1891–93, 1895–1903), the principle and the method are identical. All that one can observe is a gradual modification of the pictorial idiom which seems to be the result of the artist's change of environment and of his greater technical experience. In his first Breton pictures (before 1890) Gauguin had to make more of his own personality felt and strain the technical means in order to achieve his desired effect. Ten years later he was writing (November 1901 to de Monfreid) from the Marquesas Islands: '*Ici la poésie se dégage toute seule et il suffit de se laisser aller au rêve en peignant pour la suggérer*'. Thus, throughout the 1890's, the aggressive element of 'primitivism' in his drawing decreases, the forms become more rounded and the lines more sinuous, a certain degree of modelling creeps in, the influence of Ingres and Puvis de Chavannes takes precedence over that of primitive carving and folk-art, and finally the images become more decorative and luxuriant. But Gauguin's greatest strength was the marvellous sense of colour which he developed, a gift which enabled him to produce tonal harmonies at once personal and extremely varied, rich and luminous, striking and expressive. He has said himself (Letter to de Monfreid of May 1902) that his purpose in writing *Noa-Noa*—or for that matter in painting Tahitian subjects—was to '*savoir un peu lequel de nous deux valait le mieux: du sauvage naïf et brutal ou du civilisé pourri*'. And his *chef-d'oeuvre*, an artistic testament painted in the belief that he would be dead before it would be shown to the world bears the title: 'Whence do we come? What are we? Whither are we going?' This native parable, instinct with philosophical speculation, was to be offered to the world as a counterpart to the doctrine set forth in the New Testament gospels.

Whatever may be our reaction to Gauguin's aesthetic and pictorial conceptions, we are bound to admit that his unique achievement was his ability to hold a mysterious balance between idea, perception and visual image. His pictures work on the spectator visually, by virtue of their tonal and formal harmony alone. Ultimately, therefore, we accept the aggressive 'primitivism', the expressive distortion of so much of his drawing, and overlook his technical shortcomings because Gauguin kept his art pure and never allowed it to become contaminated—as did all the minor symbolist painters—by literary overtones. Gauguin was one of the great revolutionaries of his own time and his work has had a profound influence on each generation of independent artists which has succeeded him. Thus Gauguin's significance for us today depends less on what he had to say about civilization and mankind than on the great stylistic *volte-face* which he was able to carry through by

sheer force of will. Gauguin dared to put the clock back some two thousand years. He realized that in order to rediscover man and to be able to produce an image which would reflect and act directly upon the spiritual side of his nature, the concept of ideal beauty had to be swept away. At the same time the artist had to make the conscious effort to subordinate his eye to his brain, his sensuous to his emotional nature. Gauguin was not insensitive to the beauty of Greek art, nor to the great achievements of the naturalistic tradition, but he did not hesitate to proclaim it 'the greatest error of all'. His attitude was decisive for the evolution of the art of the twentieth century. Gauguin was one of those primarily responsible for rejecting the idea that a picture must be a mirror-like reflection of our visual sensations and for turning from an empirical to a conceptual form of artistic representation. He alone was responsible for launching the cult of primitive art as an aesthetic experience. He reasserted the importance of man's primaeval instincts as a fit subject for art. And he it was who by his emotional-thematic approach to colour inspired many modern experiments in abstract art.

Gauguin, no less than Cézanne, was one of the true 'primitives' of the modern movement. The Nabis, the Fauves, Matisse, Derain, Picasso (especially of the 'blue' and 'negro' periods), Braque, Rouault, Maillol, Modigliani, Hodler, Munch, the artists of the Brücke group, Kandinsky, the artists of the Blaue Reiter group, Modersohn-Becker, Nolde, Pechstein, and in England Gilman, Bevan, Ginner and Gore—practically every artist and every group of the twentieth century has owed something to Gauguin. But Gauguin understood the far-reaching importance of his own achievement before he died, for he told Daniel de Monfreid in October 1902: 'You have known for a long time what it has been my aim to vindicate: *the right* to dare anything. My capacities (and the pecuniary difficulties in my life have interfered greatly with the carrying out of my task) have not allowed me to achieve a great result, but the mechanism has been set in motion nevertheless. The public owes me nothing since my pictorial *oeuvre* is only *relatively* good, but the painters of today who are benefiting from this new-won freedom do owe me something. True, many of them imagine that it has happened all by itself. However, I expect no recognition from them and I can find my reward in my own conscience.' Time seems to have confirmed Gauguin's view of his own work. Considered purely as painting it is only '*relatively* good'. Gauguin is obviously not of the stature of Cézanne or Degas—two of the greatest French masters of all time—who tower above all their contemporaries. Can we even place him as an executant in the company of Manet, Monet, Renoir and van Gogh? I do not think so. But we cannot have too great a respect for his immense artistic understanding, for his revolutionary vision, for his perseverance in pursuing his original, creative aims, and for his courage in daring everything. Unaided, Gauguin did more than anyone to change the course of art by the example of his own work: by the time he died the worn-out Renaissance tradition had been finally swept away. Gauguin was a truly inspired and inspiring 'primitive', a great and influential personality if not a supreme master. Too much—most of it fiction—has been written about the sordid and picturesque details of his tragic life. For once the British public will have a chance of seeing an array—alas by no means as comprehensive as I had hoped—of his pictures and works in other media. And it is only as an artist that Gauguin would wish to be judged or remembered.

GAUGUIN'S LIFE

1848 Born in Paris, *June 7th*. His father was Clovis Gauguin, a journalist, and his mother, Aline Chazal, daughter of Flora Tristan, a political speaker and follower of Saint-Simon, of Peruvian extraction.

1851 The Gauguin family moves to Peru. His father dies during the journey.

1855 Paul and his mother return to Europe.

1865–68 Employed in the merchant service: journeys between Le Havre and Rio de Janeiro.

1868–71 Serves in the French navy aboard the cruiser *Jérome Napoléon* (later renamed *Dessaix*).

1871 Enters the office of the stockbroker, Bertin, rue Laffitte, Paris.
Death of his mother.
Begins to paint.

1873 *November*: marries Mette-Sophie Gad, a Dane. Working at Académie Colarossi.

c. 1875 Begins to buy Impressionist pictures. About this time meets Pissarro.

1876 Has a painting accepted at the Salon.

1877 First attempts at sculpture with the assistance of Bouillot. Friendship with the Group of Impressionist painters. Frequenting café of Nouvelle-Athènes.

1880 Exhibits in the Fifth Impressionist Exhibition.

1881 Exhibits at the Sixth Impressionist Exhibition. His *Nude Sewing* praised by Huysmans. In summer spent a fortnight at Pontoise with Pissarro, Cézanne and Guillaumin. By now has a large collection of works by Manet, Cézanne, Renoir, Pissarro, etc.

1882 Exhibits at the Seventh Impressionist Exhibition. Huysmans writes: '*M. Gauguin n'est pas en progrès, hélas*'.

1883 *January*: resigns from the firm of Bertin, but continues to work part-time till the end of the year.
July: working with Pissarro at Osny.
December: Gauguin and his family move to Rouen.

1884 Paints at Rouen and then in August goes to Denmark with his family.

1885 *June*: leaves his wife and four children in Copenhagen and returns (via Le Havre) with his eldest son, Clovis, to Paris. In winter, forced to earn a living

as a bill-poster. Begins to sell pictures from his collection.

1886 Exhibits in the Eighth (and last) Impressionist Exhibition.
June to November: his first visit to Brittany. Stays at Pension Gloanec, Pont-Aven. First meeting (at Pont-Aven) with Emile Bernard.
December: first meeting with van Gogh.

1887 *March*: Mette comes to Paris and fetches Clovis.
April: goes to Panama with Charles Laval, and later Martinique, where they remain until November. Then return to Paris.

1888 *April to October*: second visit to Pension Gloanec, Pont-Aven.
August: Emile Bernard joins him there. Creation of *Synthétisme*.
Winter: first one-man exhibition at Boussod and Valadon, Paris, due to Theo van Gogh.
End of October till Christmas: lives with Vincent van Gogh at Arles.

1889 *March*: returns to Pont-Aven.
April: Exhibition of Impressionists and Synthetists at the Café Volpini during the *Exposition Universelle*.
July to September: moving between Pont-Aven and Le Pouldu to avoid tourists.
October: settles in Le Pouldu with Sérusier and Meyer de Haan at an inn kept by Marie Henry.
December: returns to Paris. Moving in Symbolist circles.

1890 *May*: returns to Pont-Aven and Le Pouldu.
November: returns to Paris.

1891 *February*: first sale of his works at the Hôtel Drouot.
March 23rd: banquet in his honour given by the Symbolists at the Café Voltaire.
April: leaves for Tahiti, where he arrives in June. Soon leaves the capital, Papeete, and instals himself about 25 miles outside.

1892–93 Writing *Ancien Culte Mahorie*.

1893 *June*: forced to return to France through lack of money. Arrives in Marseille on August 3rd.
Death of his uncle. Living in Paris. *Noa-Noa* begun with Morice.
November: one-man exhibition at Durand-Ruel, Paris.

1894 *January*: goes to Brussels; impressed by the Memlings at Bruges.
April to November: at Le Pouldu and Pont-Aven. Is seriously injured in quarrel with sailors at Concarneau. Decides to return to Tahiti.
December: back to Paris.

1895 *February*: second sale at the Hôtel Drouot.
March: leaves for Tahiti, having appointed Daniel de Monfreid as his agent in Paris.
August: settles at Punavia.

1896 *July to November*: seriously ill.

1897 *April*: death of his daughter, Aline. Correspondence with Mette ceases.
December: begins *D'où venons-nous? Que sommes-nous? Où allons-nous?*

1898 *January*: attempted suicide. Desperate financial situation.

April: takes a job in Papeete. Illness.
December: Vollard buys nine pictures.

1899 Contributes articles to *Les Guêpes*. Starts his own periodical *Le Sourire*.

1899–1900 Health very bad. Suffering.

1900 *January*: Vollard offers to buy 25 pictures per year for 300 francs monthly.
June: Fayet begins to buy.
December: in hospital for two months.

1901 *August*: leaves Tahiti for the Marquesas, where he installs himself at Atuana (La Dominique).
November: his new house (La Maison du Jouir) is completed.

1902 *Winter*: seriously ill. Writing *Avant et Après*.

1903 *March*: condemned to three months' imprisonment, and a fine of 1,000 francs, for his championship of the natives against the local authorities.
May 8th: death and burial at Atuana.

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CATALOGUE

E *indicates that the work is exhibited at Edinburgh only* L *indicates that the work is exhibited at London only*

In measurements height is given before width

PAINTINGS

Autumn 1871

1 Landscape

Oil on canvas 25¼ by 39¾ in. (64 by 101 cm.)
Signed and dated bottom left: *P. Gauguin* 1871
Lent by Mr Einar Dessau, Copenhagen

The earliest known painting by Gauguin; a pastoral landscape in the manner of Corot and Daubigny. A conventional, symmetrical composition. A copy? Or a pastiche?
In 1871 Gauguin was aged 23. He had spent the previous six years at sea, in the merchant navy and as a conscript in the French fleet, returning to civilian life (after the Commune) in April 1871. His guardian, M. Gustave Arosa, a well-known art collector, had then found remunerative employment for him with the Exchange broker, Bertin, in the Rue Laffitte in Paris. There Gauguin met Emile Schuffenecker, a small, bearded Alsatian with an interest in art, who took him to see museums and exhibitions and encouraged him to take up painting as a hobby.
This picture belonged to Mette Gauguin.

1872

2 Still-Life with Pears and Grapes

Oil on paper, mounted on board 13⅜ by 16½ in. (34 by 42 cm.)
Signed and dated upper left: *Gauguin* 7(2?)
Lent by Mr Einar Dessau, Copenhagen

Summer 1873

3 Landscape

Oil on canvas 19⅞ by 32¼ in. (50·5 by 81·5 cm.)
Signed and dated bottom left: *P. Gauguin (fit?)* 73
Lent by the Fitzwilliam Museum, Cambridge

A pleasing landscape (Normandy?) in the tradition of early Corot, painted in the summer of 1873. By this time Gauguin had become a regular 'Sunday painter', escaping into the countryside near Paris whenever possible to indulge in his hobby; he had also begun to frequent the Atelier Colarossi and other *ateliers libres* in order to draw from the model.

Late 1875

4 Landscape on the Seine

Oil on canvas 31¼ by 48½ in. (79.5 by 123 cm.)
Signed and dated bottom left: *P. Gauguin* 75
Lent by the Spaeth Foundation, New York

The influence of Jongkind and Pissarro is visible.

c. 1880

5 Village Street

Oil on canvas 21½ by 19¾ in. (55 by 50 cm.)
Unsigned
Lent by Fru Asa Rohde, Copenhagen

By 1880 Gauguin was a well-to-do Parisian bourgeois with a family, a small house in the Rue Carcel, and a growing reputation as an artist. He had married Mette Gad, a Danish girl, in November 1873, and three children had been born of the marriage: Emil (b. 1874), Aline (b. 1876) and Clovis (b. 1879). (See *La Famille de l'Artiste* (1880) in the Ny Carlsberg Glyptothek, Copenhagen.) He was earning more than £1,500 per year and since 1876 had been investing a considerable part of his income in buying a collection of Impressionist paintings. He had sent a *Landscape* to the Salon in 1876 which had been hung. He had become very friendly with many of the Impressionist painters, especially with Pissarro, who was to a great extent his mentor at this time; in the summer of 1879 they had spent a short holiday together painting at Pontoise. Then in April 1880 Gauguin was invited, through Pissarro, to exhibit at the Fifth Impressionist Exhibition. His career as an artist now seemed

to be settled, even though J. K. Huysmans complained that his pictures were merely 'a dilution of the still hesitant works of Pissarro'. The influence of Pissarro is strongly evident here, but the handling of the whole is rather clumsy. Perhaps a view of the suburb of Vaugirard.

February (?) 1883 PLATE II

6 Winter: Rue Carcel, Paris

Oil on canvas 46 by 35½ in. (117 by 90 cm.)
Signed and dated bottom right: *P Gauguin* 83
Lent by Fru S. Kiaer, Copenhagen

The year 1883 was the turning-point in Gauguin's life for he decided to abandon the Stock Exchange and devote himself to painting entirely. He continued to work part-time for Bertin throughout the year, his resignation only becoming effective in December, but as a result of the financial sacrifice he was making he could no longer afford (since he was now the father of five children) to live in Paris in the same style as before. Gauguin spent a fortnight's holiday in June-July working at Osny, near Pontoise, with Pissarro. He then joined him at Rouen at the end of October 'in order to study the practical and artistic merits of the place'. (Letter from Pissarro to his son Lucien of 31st October 1883.)
A characteristically Impressionist snow-scene in the manner of Pissarro or Sisley of the period 1873–74. Note the typical device of figures cut by the frame in the immediate foreground. Gauguin painted several views of the house and garden in the Rue Carcel where he was living between 1880 and 1883. A smaller variant of the present composition (without figures), and of the same date, is in the Ny Carlsberg Glyptothek, Copenhagen. The present picture was formerly in the possession of the Gad family.

Summer 1883

7 Still-Life with Tomatoes

Oil on canvas 23⅝ by 28¾ in. (60 by 73·5 cm.)
Signed and dated bottom left: *P. Gauguin.* 83
Lent by Engineer Marcus-Møller, Copenhagen

Another typically Pissarro-like composition, cf. various still-lifes painted by Cézanne in 1873–75 when he was working in conjunction with Pissarro at Auvers (e.g. Venturi, Nos. 185, 196, 197). Gauguin had a great admiration for Cézanne and had bought pictures by him in 1877–78. In the summer of 1881, when Gauguin spent a fortnight's holiday at Pontoise with Pissarro, Cézanne was also working in the neighbourhood.

c. 1884

8 Still-Life with Horse's Head

Oil on canvas 19¼ by 15 in. (49 by 38 cm.)
Signed bottom right: *Paul Gauguin*
Lent by Mr S. Lindqvist, Stockholm

An interesting and unusual combination of studio objects, perhaps inspired to some extent by Monet. Gauguin had discovered Japanese art through the Impressionists.

1884–85 PLATE I

9 Self-Portrait in front of an Easel

Oil on canvas 25⅝ by 21⅜ in. (65 by 54·3 cm.)
Signed upper right (on beam): *P Gauguin*
Lent by Dr Jacques Körfer, Berne

During his visit to Rouen in October–November 1883, Gauguin found somewhere to live, and in December settled there with his whole family. 'He says, naïvely that because the Rouennais are very wealthy it should not be difficult, given time, to make them start buying', Pissarro wrote to Lucien (Letter of 31st October 1883). But Gauguin had no success at all, and after eight months of painting every day he found that he had exhausted nearly all his savings. So he and Mette decided to move to Copenhagen and find employment through her family. Accordingly, in September, Mette and three of her children left by boat from Le Havre, Gauguin and the two others following a few days later.
The date of this self-portrait, apparently the first which Gauguin attempted, cannot be established with certainty. But, judging by the style in which it is painted and the assurance of the handling, it was probably executed in the second half of 1884 or early in 1885. It is related both to *Portrait d'Homme* (repr. Malingue, II, p. 88) which is dated *Rouen* 1884, and to the *Portrait of the Painter, Granchi-Taylor* (Kunstmuseum, Basel), which is dated 1885 and was painted after Gauguin's return to Paris. The fact that this picture was obviously painted in an attic (the only accommodation allotted to him by the Gads for painting) and that Gauguin still has a carefree look, suggests that it was executed in Copen-

hagen. Note the similarity with Renoir's *Portrait of Monet*, 1875 (Louvre).

Early 1885

10 Winter Landscape

Oil on canvas 18 by 12¼ in. (45·7 by 31·7 cm.)
Signed and dated bottom left: *P Gauguin* 85
Lent by Mr R. A. Peto, Isle of Wight

Unquestionably a view of Copenhagen, where Gauguin and his family lived with the Gads at 105 Gamle Kongevej. The style of building is not French.

Spring 1885 PLATE III

11 Still-Life in an Interior

Oil on canvas 23½ by 29¼ in. (59·7 by 74·3 cm.)
Signed and dated top right: *P. Gauguin* 85
Private collection, U.S.A.

This picture was almost certainly painted in Denmark before Gauguin returned to Paris and probably represents various members of the Gad family in the salon. In later years, Gauguin was to write: ' I too, am familiar with the north of Europe, but the best thing I found there was most certainly not my mother-in-law, but the game that she cooked so admirably'. The two quail(?) in the foreground still-life are perhaps a symbol of his only pleasurable experience in Copenhagen. Before leaving France, Gauguin had secured his nomination as agent in Denmark for a firm of Parisian awning-makers (MM. Dillies & Co). He hoped by this means to earn sufficient money to keep his family and be free to continue painting. But things worked out differently since he could not get enough orders, detested the Danes and was resented as a penniless hanger-on by the Gad family. Accordingly he and Mette decided to separate temporarily in June 1885, Gauguin returning to Paris with his son Clovis (aged 6). Though they met on two subsequent occasions, this separation was to prove final.
Some of the pictures in the present exhibition were probably included in the exhibition which Gauguin held in Copenhagen in April 1885. 'One day I will tell you how my exhibition was closed, on official orders from the Academy, after five days, how serious and favourable articles were suppressed in the newspapers', he wrote to Schuffenecker (Letter of 24th May 1885). During the nine months which he spent in Copenhagen, Gauguin drew and painted in every spare moment: he also thought a great deal about artistic theories and began to evolve his own aesthetic. In this picture Gauguin can already be seen developing his individuality of vision. A daring and original composition with a still-life seen close up from above in the immediate foreground and, seen in another perspective, a spatial opening through to a subsidiary subject behind. Direct light in the foreground, counter-light in the background; not at all an Impressionist conception.

Spring 1885 (?)

12 A Girl by a Duck Pond

Oil on canvas 12½ by 19⅜ in. (31·8 by 49·2 cm.)
Signed and dated bottom right: *P. Gauguin* 188(?)
Lent by Madame I. Moeller de Laddersous, Brussels

The last figure of the date is unclear. The handling of the paint and the subject suggest a date *c.* 1885, cf. *Pola et Aline* (Private coll. Riehen), which is very similar and dated 1885. The figure is perhaps Aline the artist's daughter.
Possibly the picture entitled *Un Coin de la Mare* exhibited by Gauguin at the 8th Impressionist Exhibition in 1886 (No. 45).

September 1885

13 Harbour Scene: Dieppe

Oil on canvas 23 by 28 in. (58·5 by 71·2 cm.)
Signed bottom right: *P. Gauguin*
Lent by the City Art Gallery, Manchester

This picture was painted in September 1885, when Gauguin spent some days in Dieppe on his way from Paris to London. Stylistically, however, it does not resemble other pictures of this date, notably *Baigneuses à Dieppe* in the Ny Carlsberg Glyptothek, Copenhagen. The church has been identified as Notre-Dame des Grèves and the view is from the east end of the Quai Henri IV.
Note the strong influence of Monet, Renoir and Pissarro in the handling of paint.

Summer 1886

14 Still-Life with Decanter and Cherries (*La Nappe Blanche*)

Oil on panel 21¾ by 23 in. (55 by 58.5 cm.)

Signed, dated and inscribed top right: *P Gauguin 86 Pension Gloanec* with *Pont* and *Aven* in opposite top corners
Lent by the Hon Michael Astor, London

After his return to Paris in June 1885, Gauguin suffered from increasing penury. His own paintings did not sell, he had a child to look after. Clovis fell ill, Gauguin had to take a temporary job as a bill-poster and then fell ill himself. During all these months his sole source of income was selling, with great difficulty, a few Impressionist pictures from his collection which Mette had not carried off to Copenhagen. Yet Gauguin went on painting hard and making sculpture. In May 1886, he was represented at the Eighth (and final) Impressionist Exhibition by no less than nineteen paintings and some sculpture. Fénéon complained on this occasion that 'Monsieur Gauguin's tones are very close together: hence the leaden harmony of his paintings'. Nevertheless, the engraver Bracquemond, one of his fellow-exhibitors, bought a picture for Frs. 250, and Gauguin, after raising more money, set out in mid-June 1886 for the Pension Gloanec at Pont-Aven, which had been recommended to him for its cheapness by his Parisian landlord Jobbé-Duval.
Gauguin is here moving away from Impressionism, even though he continued to think of himself as an Impressionist and despite the obvious influences of early Monet and Cézanne. There is no coherence between the component elements of the composition, but this is deliberate and not made up for by the style of painting. Note the way that Gauguin has used Cézanne's device of cutting a still-life in half with an emphatic horizontal, of looking abruptly down onto the foreground and employing a flowered wall-paper as a background. Probably executed soon after Gauguin's arrival in Brittany.
This picture formerly belonged to Maurice Denis.

Summer 1886 PLATE IV

15 Seascape in Brittany

Oil on canvas 29⅛ by 44 in. (75 by 111·5 cm.)
Signed and dated bottom left: *P Gauguin* 1886
Lent by Fru Asa Rohde, Copenhagen

Probably later than the previous picture. Note the double perspective, looking down onto the immediate foreground and up across the sea (cf. Nos. 13, 14). Gauguin had first begun to paint cows during his sojourn in Denmark. They were to become a feature of his art during the period 1885–89. 'The reds of roofs and animals are constantly used by this painter in opposition to his greens', wrote Félix Fénéon in 1886. Note the influence of Monet in this painting (cf. No. 20 of 1888). In August 1886, occurred the first meeting between Gauguin and Emile Bernard at Pont-Aven. Bernard wrote of Gauguin's work at this time: 'Small brush-strokes weave the colour and remind me of Pissarro and there is not much style.'
Gauguin returned to Paris in November.

Summer 1887

16 Martinique Landscape

Oil on canvas 21½ by 25½ in. (54·5 by 65 cm.)
Signed and dated bottom right: *P Gauguin* 87
Lent by Ir. V. W. van Gogh, Laren

In the winter of 1886–87, in Paris, Gauguin met van Gogh who had arrived there in March, and finally quarrelled with Pissarro, who had allied himself with the so-called 'scientific Impressionists' (Seurat, Signac, etc.). Nevertheless, unconsciously Gauguin was influenced by the neo-Impressionists, and at this time began to use divided tones and purer colours, applied in a finer style of brushwork. Materially his situation had not improved, and by March 1887, unable to bear Paris any longer, Gauguin and Charles Laval (who had been with him at Pont-Aven in the previous summer) took passage to Panama '*pour vivre en sauvage* . . . I am taking my brushes and paints and will find new strength in a place far removed from civilized man'. (Letter to Mette of early April 1887). But life in Panama was neither as simple, nor as cheap, as they imagined, for the building of the Canal was in progress; consequently Gauguin was obliged to enlist as a labourer while Laval painted portraits to earn enough money for them to leave. They selected Martinique as their next place of residence, arriving in mid-June.
The principle of composition here is very similar to that of No. 15. But note the use of cleaner, brighter colours and the growing emphasis on contour lines.
This picture was one of three acquired by Theo van Gogh in February 1888 for Frs. 900.

Summer 1887 PLATE V

17 Fruit Pickers: Martinique

Oil on canvas 35 by 46 in. (89 by 117 cm.)

Signed and dated bottom centre: *P Gauguin 87*
Lent by Ir. V. W. van Gogh, Laren

'At present we are installed in a negro hut [in Martinique] and it is Paradise in comparison with the Isthmus. Below us is the sea, fringed with coconut trees, above us fruit trees of all sorts—twenty-five minutes away from the town [St Pierre]. Negroes and negresses wander around all day singing creole songs and chattering without stopping. Don't think it's monotonous, for on the contrary it is very varied . . . Nature at its most exuberant, a hot climate with cool intervals'. (Letter to Mette of 20th June 1887.) But Gauguin had contracted malaria in Panama, and this was followed by a violent attack of dysentery which immobilized him for the whole month of August and part of September. Nevertheless, before his illness he had finished at least 'a dozen canvases, four of them with figures far superior to my Pont-Aven period' (Letter to Schuffenecker of September 1887) and altogether he brought home nearly twenty paintings. Sick and penniless once more, Gauguin and Laval borrowed enough money from friends in Paris to pay their passage to France, where they arrived before the 24th November.
The present picture was one of those bought by Theo van Gogh in February 1888. Emile Bernard (*Lettres de Paul Gauguin à Emile Bernard* (Geneva, 1954)) describes this as the most beautiful picture of the group: '*d'une couleur lourde, d'un style noble quoique d'exécution petite et hésitante.*'

Summer 1887

18 A Martinique Village

Oil on canvas 18¼ by 28 in. (46·4 by 71·1 cm.)
Signed bottom left: *P Gauguin*
Lent by Mr R. F. Heathcoat Amory, London

Compare *No Te Aha Oe Riri* of 1896 (No. 54).

1887

19 Martinique Landscape

Oil on canvas 44½ by 33½ in. (113 by 85 cm.)
Signed and dated bottom right: P. *Gauguin* 1887
Lent by Mr and Mrs Alexander Maitland, Edinburgh

Unquestionably the finest and most subtle landscape which Gauguin had yet painted, and probably his most significant painting up to this date. Here Gauguin moves still further away from Impressionism; this landscape is conceived almost in terms of tapestry and the decorative aspect is pronounced. A theatrical setting devoid of figures, cf. *Women and a white Horse* of 1903 (No. 65). A fortuitous similarity with certain pictures by Cotman (e.g. *The Devil's Elbow* (1806–07) should be noted; both artists treated natural forms in a schematic way.
During the winter of 1887–88 Gauguin became increasingly friendly with the brothers van Gogh. Theo, Paris manager of the firm of art dealers Boussod and Valadon, was encouraged by Vincent to buy paintings by the younger members of the Impressionist circle—Seurat, Gauguin, Toulouse-Lautrec, Signac, Bernard—and his gallery soon developed into a recognized meeting-place for them. Theo arranged with Gauguin at this time to have an exhibition of his Breton and Martinique pictures and some pottery in the winter of 1888. This was Gauguin's first one-man exhibition in France.

Spring 1888

20 Seascape, Brittany

Oil on canvas 23¼ by 36¼ in. (59 by 92 cm.)
Signed and dated bottom left: *P. Gauguin* 88
Lent by Mr Einar Dessau, Copenhagen

After no more than three months in Paris, Gauguin set out again for Pont-Aven, arriving at the Pension Gloanec at the end of February 1888. At the same moment van Gogh left Paris for Arles.
A strong influence of Monet, whose work Gauguin greatly admired, is visible here; compare the former's views of Pourville and Deauville (1882), and more especially of Belle-Ile (1886). Gauguin's tendency to look down on his subject here results in a narrowing of his field of vision and the disappearance of the horizon line. The same feature can be found in many other pictures of this year.

See page 40, No. 79, *Landscape at Pont-Aven*, painted in the spring, 1888.

June 1888

21 Breton Bathers

Oil on canvas 36⅛ by 28½ in. (91·7 by 72·5 cm.)
Signed and dated bottom left: *P Gauguin.* 88
Lent by Mr W. Weinberg, Scarsdale, New York

Gauguin executed a group of paintings of bathers

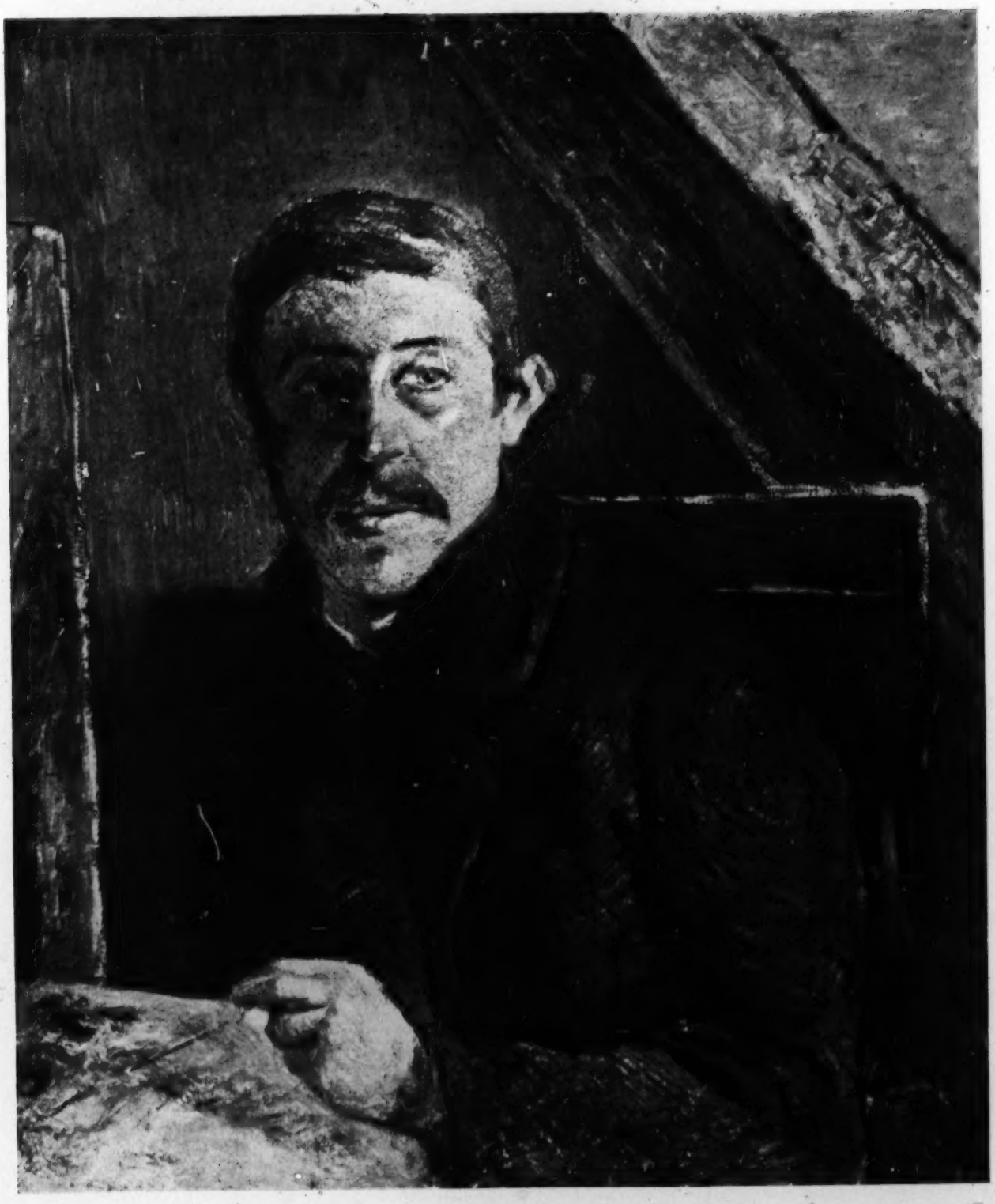

PLATE I Self-Portrait in front of an Easel, 1884-85 [No. 9] *Dr Körfer*

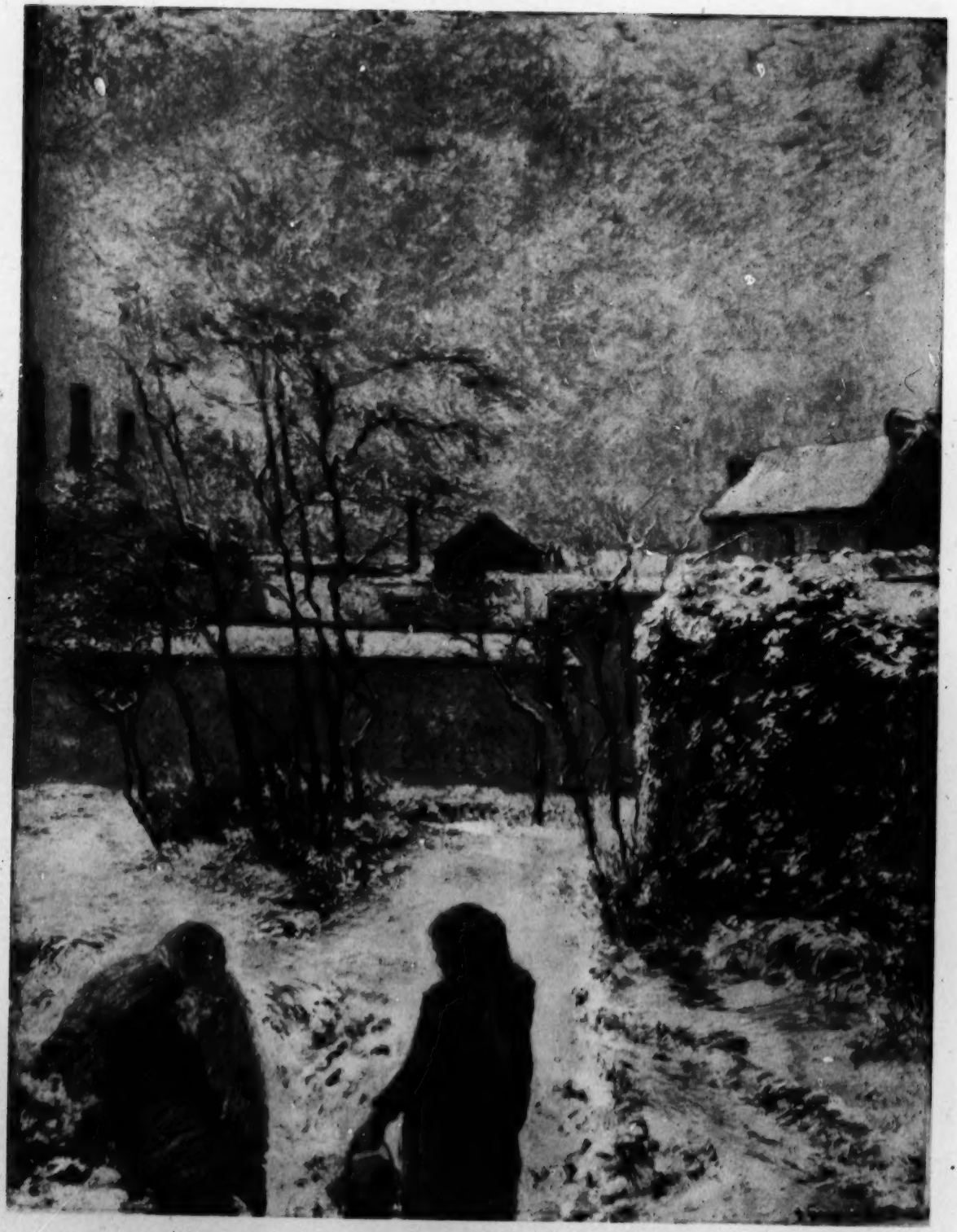

PLATE II Winter: Rue Carcel, Paris, 1883 [No. 6]

Fru S. Kiaer

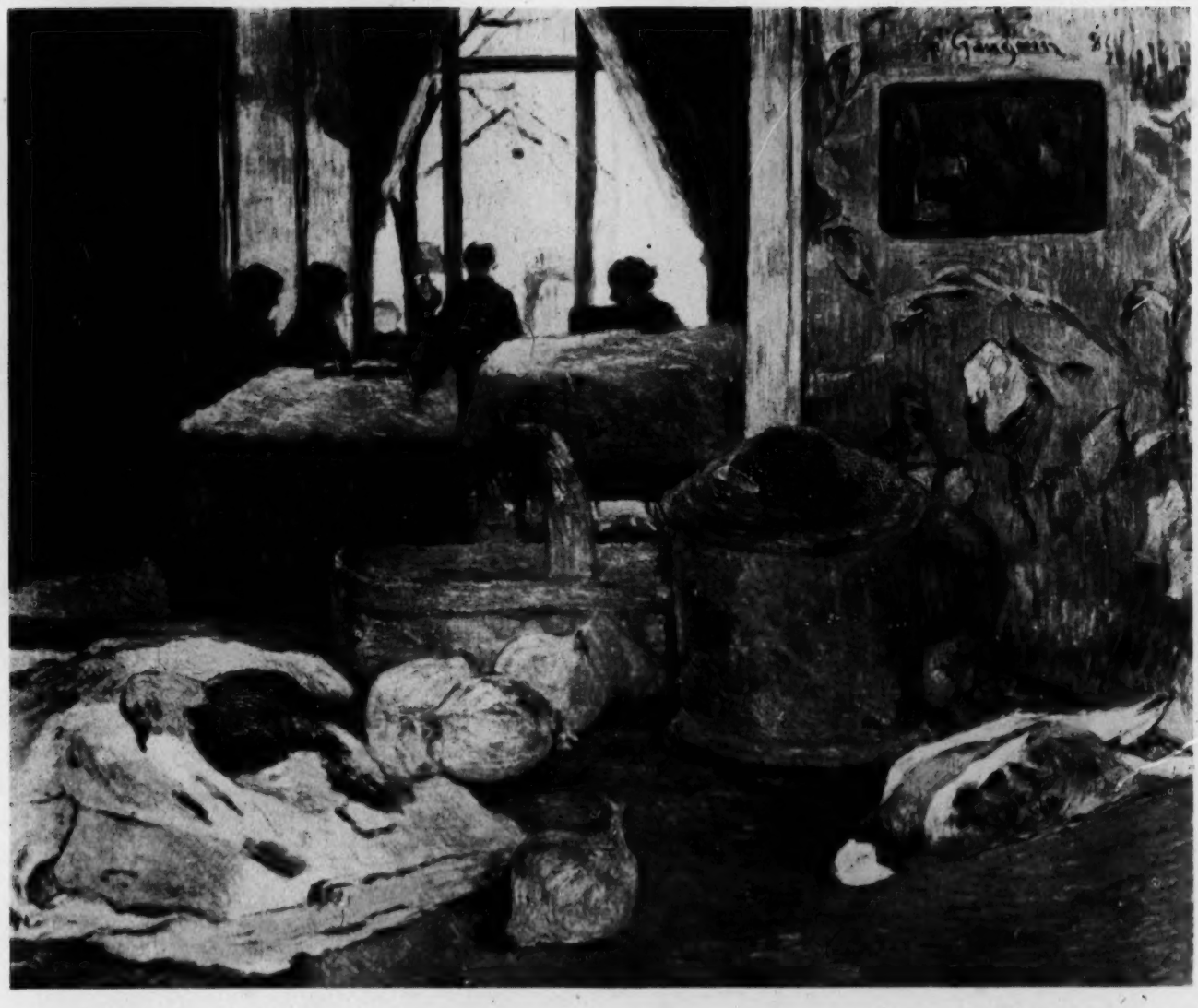

PLATE III Still Life in an Interior, 1885 [No. 11] *Private Collection, U.S.A.*

PLATE IV. Seascape in Brittany, 1886 [No. 15]

Fru Asa Rohde

PLATE V Fruit Pickers: Martinique, 1887 [No. 17] *Jr V. W. van Gogh*

PLATE VI Self-Portrait against a flowered Background, 1888 [No. 24] *Ir. V. W. van Gogh*

PLATE VII Van Gogh painting Sunflowers, 1888 [No. 26]

Ir. V. W. van Gogh

PLATE VIII On the Beach: Brittany, 1889 [No. 29] *Nasjonalgalleriet, Oslo*

PLATE IX Landscape: Le Pouldu, 1890 [No. 36] *Mr Maresco Pearce*

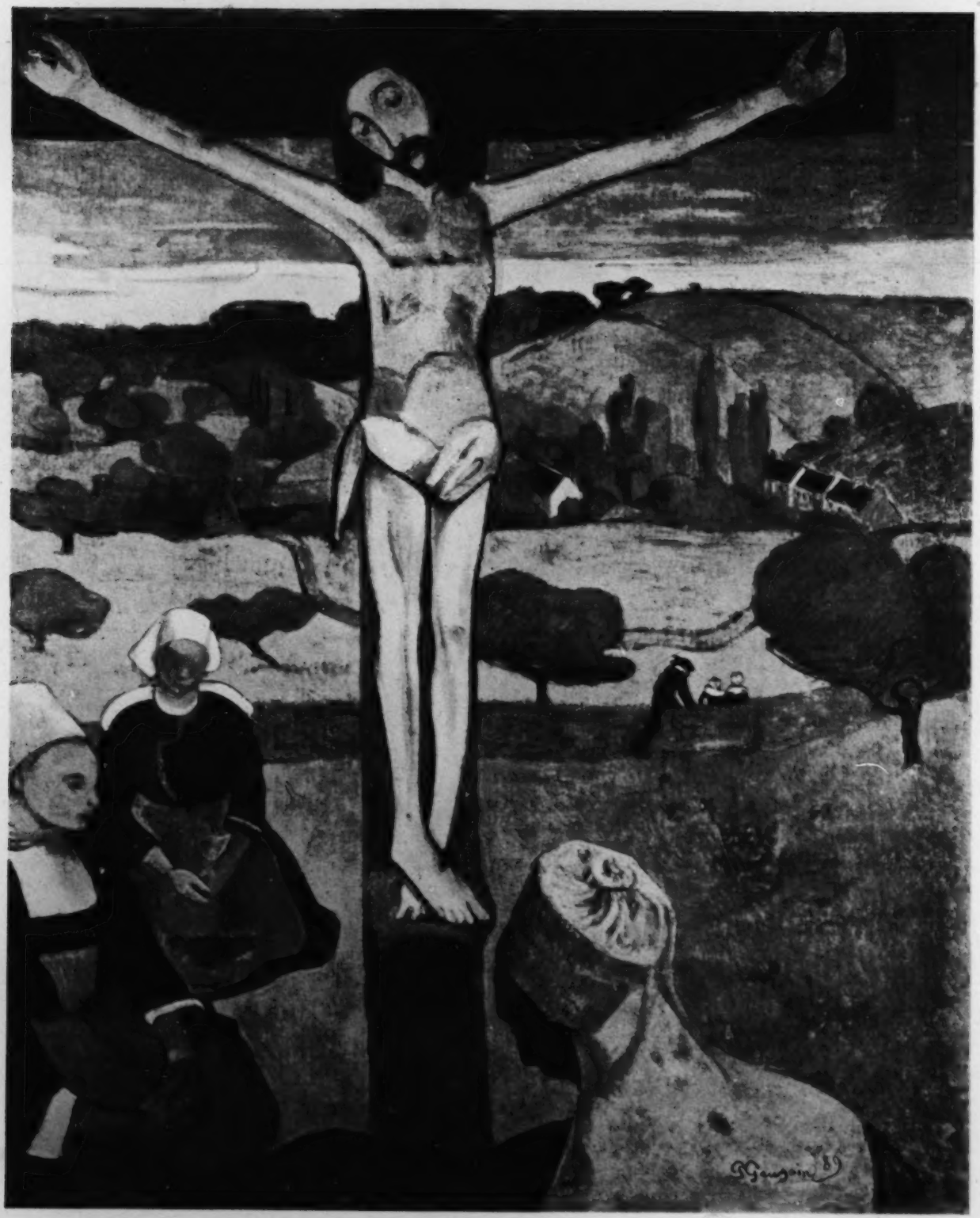

PLATE X The Yellow Christ, 1889 [No. 32] *Albright Art Gallery, Buffalo, N.Y.*

PLATE XI I Raro Te Oviri (Under the Pandanus Trees), 1891 [No. 41] *Minneapolis Institute of Arts*

PLATE XII Portrait of Marie Henry, 1890 [No. 35] *Art Institute of Chicago*

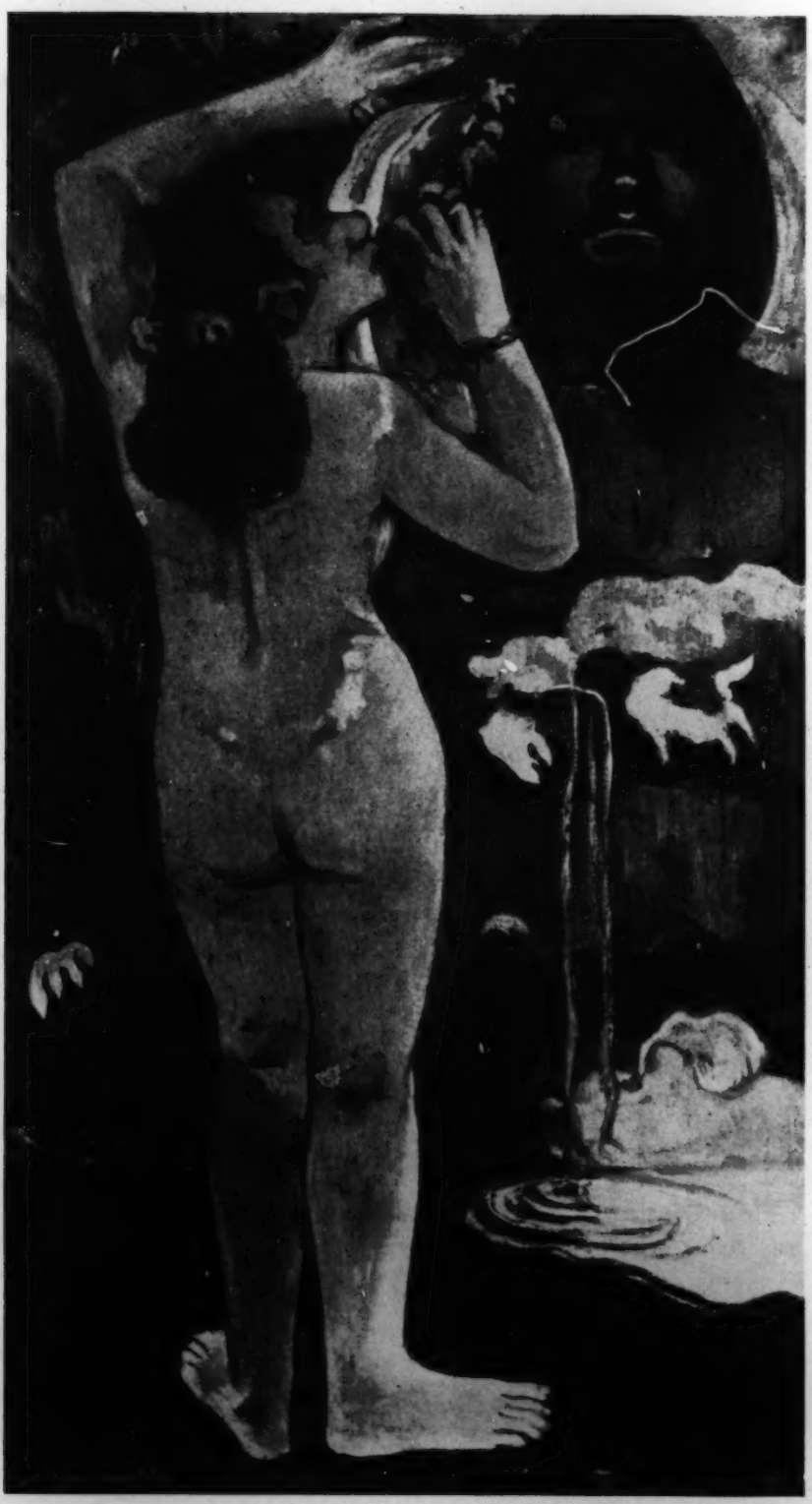

PLATE XIII The Moon and the Earth (Hina Tefatou) 1893 [No. 44]
Museum of Modern Art, N.Y.

PLATE XIV Three Tahitians, 1899 [No. 58]

Mr and Mrs Alexander Maitland

PLATE XV Still-Life with Sunflowers, 1901 [No. 60]

Herr Emil Bührle

PLATE XVI Women and a white Horse, 1903 [No. 65] *Museum of Fine Arts, Boston, U.S.A.*

at Pont-Aven in June–July—'and they are not at all like Degas . . . *tout à fait japonais par un sauvage du Pérou*'. (Letter of 8th July 1888.) Throughout the spring of 1888 Gauguin was continually ill and obliged to spend much time in bed. Nevertheless, he worked furiously whenever possible and this was to be his most productive year. The same subject was often treated by Bernard and Laval.

Summer 1888

22 Still-Life with three Puppies

Oil on panel 34⅜ by 24⅝ in. (88 by 62.5 cm.)
Signed and dated bottom left: *P Go* 88
Lent by the Museum of Modern Art, New York (Mrs Simon Guggenheim Fund)

The year 1888 was decisive in the evolution of Gauguin's art, for during the eight months of his second stay at Pont-Aven he finally abandoned Impressionism and created an idiom of his own. Before he left Paris he wrote to Mette: 'You must remember that two natures dwell within me: the Indian and the sensitive being. The sensitive being has disappeared thus leaving the Indian free to go ahead with a firm step'. (Letter of February 1888.) In the paintings of this time we can observe the artistic consequences of this change in Gauguin's nature, hence the inexplicable stylistic variations which occur during the year. Gauguin was disgusted by the behaviour of so-called civilized man, and was in revolt against the over-sophistication of art, so he was deliberately striving for ever greater simplification and for a 'primitive' effect. As early as 14th January 1885, he had begun to outline in a letter to Schuffenecker, the form his art was to take: 'All five senses, on which a multiplicity of things have impressed themselves in such a way as to be indelible, communicate *directly* with the brain. From this fact I conclude that there are lines which are noble, others which are misleading, etc., a straight line creates infinity, a curve limits creation, not to speak of the fatality of numbers. Have we talked enough about the numbers 3 and 7? Colours, though less diverse than lines, are nevertheless more explanatory by virtue of their power over the eye. There are tonalities which are noble and others which are vulgar, harmonies which are calm or consoling, and others which are exciting because of their boldness.'

An early stage in the application of this theory is apparent here: three puppies, three glasses, three apples, three groups of still-life, three planes. Note the contrast between the Cézanne-like painting of the still-life in the foreground and the much more generalized, 'synthetic' treatment of the rest. The organization of this picture is purely 'intellectual' and schematic; the simplifications are extremely bold, and the conception anticipates Matisse of *c.* 1906.

August 1888

23 The Vision after the Sermon

Oil on canvas 28¾ by 36¼ in. (73 by 92 cm.)
Signed and dated bottom left: *P. Gauguin* 1888
Lent by the National Gallery of Scotland, Edinburgh

At the beginning of August 1888, Emile Bernard arrived to join Gauguin at Pont-Aven. He had spent the previous three months with Anquetin at Saint-Brieuc (Brittany) attempting to evolve a pictorial idiom which would be a synthesis of the principal characteristics of stained glass, Romanesque art, Breton folk-art, Japanese art and *images d'Epinal*. The purpose was predominantly illustrative. At Arles, van Gogh had defined (though motivated by other causes) similar aims several months previously, '*Je voulais arriver à y mettre des couleurs comme dans les vitraux et un dessin à lignes fermes*' (Letter 470 to Theo of March 1888), as also had Gauguin, who wrote at this time to Schuffenecker: 'A word of advice: don't paint too much from nature. Art is an abstraction. Extract it from nature by meditating in front of it and think more of the creation which will result . . . My latest works are on the right lines and I think you will find that they have a special character, or rather that they are the logical outcome of my earlier experiments, a synthesis of a single form and a single colour in which only the essential counts'. (Letter of 14th August.) Soon after his arrival at Pont-Aven, Bernard made sketches of figures at a local *fête* and one day produced a painting *Bretonnes dans la Prairie* (repr. in G. Bazin, *L'Epoque Impressionniste* (Paris 1947), Pl. 92) in which groups of generalized and unmodelled figures were disposed irregularly across a greenish-yellow ground. This fired Gauguin's pictorial imagination and he immediately painted the present picture, from the historical point of view his most significant and influential achievement. Bernard always accused Gauguin of stealing his ideas and claimed credit for 'inventing' the style known as '*synthétisme*' or '*cloisonnisme*', of which this is the greatest ex-

ample. To some extent Bernard and Anquetin certainly did 'invent' this idiom; but it was only through the genius of Gauguin that it was raised to the level of great art. Albert Aurier defined (in the *Mercure de France*, February 1891) the characteristics of this new idiom as '*idéiste, symboliste, synthétique, subjective et décorative*', a significant definition which both encouraged and determined the development of the Nabis. The Japanese influence is apparent here; the group of Jacob and the Angel was taken from a Japanese print in Gauguin's collection. Similar stylistic and compositional principles can be observed in Seurat's *La Parade* and *Le Chahut* (1889), as well as in Lautrec's *Cirque Fernando, L'Ecuyère* (1888). Contemporaneously, van Gogh was painting *The Night Café* and the series of *Sunflowers*.
On completion, Gauguin tried to present this picture to the church at Nizon near Pont-Aven, but the curé rejected his offer. It was sold at auction by Gauguin in February 1891 for Frs. 900 (£40).

September 1888 PLATE VI

24 Self-Portrait against a flowered Background

Oil on canvas 17¾ by 21¼ in. (45 by 55 cm.)
Signed, dated and inscribed bottom right: *P. Gauguin* '88

les misérables
à l'ami Vincent

Lent by Ir. V. W. van Gogh, Laren

Throughout the year 1888 the two brothers van Gogh and Gauguin were closely in touch. Vincent, like Gauguin had fled from Paris in order to live cheaply and work in peace, yet neither had found exactly what he had hoped for. Both artists believed that 'the future belongs to those who paint the tropics' (Gauguin to Emile Bernard, October 1888), and Gauguin talked of returning to Martinique, while Vincent fostered the illusion that he had found Japan in Provence. For want of money neither could move. So they talked of pooling their resources in an artists' co-operative, run by Theo, and of founding together an artists' colony. Everything conspired to draw them together: poverty, loneliness, common interests, idealism, artistic necessity. Moreover, Vincent owned a house in the south and could offer accommodation. Accordingly, when Theo (urged by Vincent) bought some pottery and sold some paintings by Gauguin, the latter decided to risk the journey and arrived in Arles on 20th October.

A month previously Gauguin, Bernard and Laval had each agreed to exchange a self-portrait with van Gogh for a similar work. The present picture was one of these, and writing to Schuffenecker (8th October 1888; this letter includes a self-portrait drawing, repr. in *Konsthistorisk Tidskrift*, December 1946, p. 136) Gauguin said: 'I have done a self-portrait for Vincent at his request. I believe it is one of my best things: quite incomprehensible, of course, so abstract is it. It looks at first like the head of a bandit, a Jean Valjean (*Les Misérables*) but it also happens to be that of a discredited Impressionist painter who in the eyes of the world is for ever laden with chains. The drawing is of a very special kind: complete abstraction. The eyes, mouth and nose are like flowers in a Persian carpet, thus personifying also the symbolical side. The colour has nothing whatever to do with nature—imagine something like pottery which has been submitted to too great a heat. Through all the reds and purples run streaks of flame as though a furnace were blazing before one's eyes, seat of all the painter's mental struggles. And all this on a background of chrome yellow with childish little bouquets of wild flowers. A room for a pure young girl. The Impressionist is one whose purity has not yet been sullied by the foul kiss of the Beaux-Arts.'
In the upper right corner is a portrait of Emile Bernard. Gauguin includes him among '*les misérables*', that is to say those who sacrifice themselves and suffer for art's sake. For Vincent's reaction on receiving this picture, *vide* Letters to Theo, No 545 of early October 1888.
In the letter to Schuffenecker already referred to, Gauguin adds: 'This year I have sacrificed everything, execution and colour, for style, in an attempt to impose on myself something with which I am not familiar. It is a transformation which has not, I think, borne fruit yet although it will do so.'

September 1888

25 Portrait of Madeleine Bernard

Oil on canvas 28¾ by 22¾ in. (72 by 58 cm.)
(On *verso* a Pont-Aven landscape of 1886)
Unsigned

Lent by the Musée de Peinture et de Sculpture de Grenoble

Painted shortly after *The Vision* (No. 23). Unidentified, and wrongly dated 1889 or 1890, for many years, this picture has recently proved to be a portrait of Emile Bernard's sister Madeleine

(1871–95), then aged 17, who arrived with her mother at Pont-Aven at the end of August 1888. 'Gauguin painted the portrait of my sister while I was painting her in the Bois d'Amour (coll. Marcel Guérin) . . . Of course, neither Gauguin nor I produced anything but a caricature of her, given our ideas at that time about *character*'. (quoted from E. Bernard, *Souvenirs inédits sur P. Gauguin et ses Compagnons* (Lorient, 1941)). Nevertheless Bernard admits that although 'not a likeness', this picture is '*très intéressant quant au style*' (ibid.). However, in his own portrait of his sister (Museum of Albi) painted at the same date, she appears to have similar features.

Gauguin fell in love with Madeleine Bernard, but her family refused to sanction any *liaison;* nevertheless for a while she continued to correspond illicitly with Gauguin through her brother. Madeleine Bernard subsequently became engaged to Laval (who was with Gauguin again at Pont-Aven in 1888) and died of tuberculosis (caught from him) in Cairo in 1895.

Stylistically surprising; almost a retrograde step. Deriving from portraits by van Gogh such as *Femme près d'un Berceau*, *Une Italienne* and *La Femme au Tambourin* (all 1887), this work undoubtedly influenced Lautrec from 1889 onwards. The picture on the background wall must be a Degas. This portrait was given to Emile Bernard.

November 1888 PLATE VII

26 Van Gogh painting Sunflowers

Oil on canvas 36⅜ by 29¼ in. (93 by 74·3 cm.)
Signed and dated bottom right: *P. Gauguin* 88
Lent by Ir. V. W. van Gogh, Laren

According to Vincent (Letter to Theo, No. 560) Gauguin was painting his portrait, 'which I do not reckon among his fruitless undertakings', early in November 1888. According to Gauguin (*Avant et Après*, MS. p. 13), whose memory and chronology are frequently unreliable, this portrait was painted the day before he left Arles (23rd December): 'The idea occurred to me of doing a portrait of him painting the still-life he loved so much—sunflowers. When the portrait was finished he said to me "It's myself all right, but myself gone mad". That same evening he went to the café. He drank a weak absinthe. Suddenly he flung the glass and its contents at my head . . . etc.' In actual fact, van Gogh had painted all six versions of the *Sunflowers* before Gauguin's arrival. He painted a seventh after his departure in January 1889. A year later (Letter to Theo of 10th September 1889) van Gogh was writing: 'Have you seen the portrait (Gauguin) did of me painting sunflowers? My face has got a great deal brighter since but it really was myself, extremely tired and charged with electricity as I then was.'

Note the curious flattening perspective which has been used in this portrait, also the way the figure is cut at the edges of the canvas. Cf. Degas' *Portrait of Tissot*, 1868 (Lemoisne No. 175), and *La Leçon de Danse*, *c.* 1878 (Lemoisne No. 450). Gauguin had a great admiration for Degas, who bought several of his pictures. Gauguin maintains that 'Degas made (van Gogh) despair' and that this was the cause of heated arguments between them.

A careful pencil sketch for this composition, as well as detailed studies of van Gogh's head, and of his thumb inserted through his palette, will be found in R. Huyghe, *Le Carnet de Paul Gauguin* (Paris, 1952), pp. 41 and 70. These seem to disprove completely Gauguin's story that this portrait was painted on the day before he left Arles. Cf. *Portrait of Slewinsky* of 1894 (No. 49).

Winter 1888

27 Landscape near Arles

Oil on canvas 36 by 28½ in. (91·5 by 72·5 cm.)
Unsigned
Lent by the John Herron Art Museum, Indianapolis

Immediately after his arrival in Arles, Gauguin set to work painting landscapes (four or five in all). The two best known are *Les Alyscamps* (Louvre) and *Paysage d'Arles* (Nationalmuseum, Stockholm). The tendency towards simplification and decoration is even more pronounced than in the *Martinique Landscape* (No. 19).

In a letter of November 1888, to Emile Bernard, Gauguin says: 'You are discussing the use of shadows with Laval and ask me whether I can get on without them. So far as any explanation of light is concerned, yes. Look at the Japanese, who certainly draw admirably, and you will see life in the open air or in sunlight depicted without shadows, colour being used only as a combination of tones, a variety of harmonies giving the impression of heat, etc. . . . Besides I regard impressionism as an entirely new experiment, turning of necessity right away from everything mechanical like photography . . . from that point I turn as far away as possible from anything which gives the illusion of things, and since

shadow is the *trompe-l'oeil* of sunlight I am obliged to suppress it. But it is quite another thing if a shadow finds its way into your composition as an essential form. Thus instead of a figure you simply introduce its shadow: that's an original starting-point, the strangeness of which you have already calculated'. Cf. *Van Gogh's Letters to Emile Bernard* (London, 1938), trans. Douglas Lord, No. VI (of mid-June, 1888), '. . . the Japanese make an abstraction of reflections, placing flat tones next to one another, with characteristic lines defining the movements or forms.'
Presumably the painting *Les Mas d'Arles* to which Gauguin refers in his letter to Schuffenecker of December 1888 (Malingue No. 77), and which was sold in his 1891 auction (No. 14) for Frs. 270.

Summer 1889

28 Hay Making E

Oil on canvas 36¼ by 28¾ in. (92 by 73 cm.)
Signed bottom right: *P Gauguin* 89
Lent by the Home House Trustees, London

When he left Arles at the end of December 1888, Gauguin returned to Paris, but he set out again at the end of March 1889, for Pont-Aven. '*Quand mes sabots retombent sur ce sol de granit*', he wrote to Schuffenecker, '*j'entends le son sourd, mat et puissant que je cherche en peinture.*'
Note the same use of double perspective in this picture as before: looking sharply down on the oxen in the foreground and frontally at the hay-making women.

Summer 1889 PLATE VIII

29 On the Beach: Brittany

Oil on canvas 23¼ by 28¾ in. (60 by 73 cm.)
Signed and dated bottom left: *P Gauguin* 89
Lent by the Nasjonàlgalleriet, Oslo

A sketch; very broadly painted. Compare works by Munch of the 1890's and by Augustus John of 1906–10. Probably painted at Le Pouldu during Gauguin's stay there with de Haan in August (*vide* topographical similarities with *Landscape: Le Pouldu*, 1890 (No. 36). Note extraordinary discrepancy of scale between the two foreground figures, which are seen from different viewpoints; two-dimensional effect as in tapestry, which Gauguin and Bernard were interested in at that moment.

Summer 1889

30 Still-Life with Flowers

Oil on canvas 28¾ by 21¼ in. (73 by 54 cm.)
Signed bottom right: *P Go*
Lent by the Musée des Beaux-Arts, Rheims

This little known and undated still-life was probably painted at Pont-Aven or Le Pouldu in the early summer of 1889.

September 1889

31 La Belle Angèle

Oil on canvas 36¼ by 28¾ in. (92 by 73 cm.)
Signed, dated and inscribed bottom left: *P Gauguin* 89 *LA BELLE ANGELE*
Lent by the Musée du Louvre, Paris

During most of the summer of 1889 Gauguin was alone (or with Meyer de Haan) at Pont-Aven, working hard. 'I live here like a peasant calling myself a savage. I work every day in canvas trousers . . . spend 1 franc per day on food and 10 centimes on tobacco. So I can't be accused of extravagance. I speak to nobody . . . Alone—all alone—I exhibit my pictures at Goupil's in Paris, where they create a great sensation but no-one wants to buy them.'
In September Gauguin was joined by Paul Sérusier, whom he had met briefly in the summer of 1888 at Pont-Aven. Sérusier had then painted, under Gauguin's instructions, the famous 'Talisman' landscape in pure colours (counterparts by Gauguin are the two *Paysages décoratifs* (1888) in the Nationalmuseum, Stockholm) which created a sensation when shown to his fellow-pupils at the Académie Julian—Maurice Denis, Bonnard, Vuillard, Ranson, Ibels, etc. At the beginning of October, oppressed by visitors to Pont-Aven, Gauguin and Sérusier moved to Le Pouldu to continue their discussions and work.
A portrait of Angèle Satre, whose husband subsequently became mayor of Pont-Aven. Painted shortly before Gauguin left for Le Pouldu. This portrait was offered to the sitter who was shocked and refused. Gauguin regarded it as one of his most successful portraits, as did Degas, who bought it at Gauguin's auction in 1891 for Frs. 450 (£20).
One of Gauguin's most original pictorial conceptions: elements derived from tapestry, Cézanne, and Breton folk art. The confrontation of the human figure, inscribed in a semi-circle, with the Peruvian idol creates an air of mystery:

spatially each is independent. The composition holds together through the harmonies of areas of flat but related colours. Note the stylization and the decorative effect of the whole. Compare portraits by Matisse. To be compared with *Marie Henry* (No. 35) and *Miss Bambridge* (No. 40).

September–November 1889 PLATE X

32 The Yellow Christ

Oil on canvas 36⅜ by 28¾ in. (92·5 by 73 cm.)
Signed and dated bottom right: *P Gauguin* 89
Lent by the Albright Art Gallery, Buffalo, New York

Begun at Pont-Aven and finished after Gauguin's final move to Le Pouldu (he had spent the month of August there). Said to have been inspired by a primitive crucifix in the Church at Nizon (see *The Vision*, No. 23).

Gauguin was not a practising Christian (his anti-clericalism at the end of his life knew no bounds) so that this and the following picture, both with religious subjects, were inspired by respect rather than by faith. Struck by the backwardness of Brittany and the simple, genuine beliefs of the peasants, Gauguin appears to be trying here to express the emotion that he has discovered in their piousness. To Bernard he was writing in September 1889: 'You know how greatly I respect the work of Degas, yet I feel occasionally that he lacks something which carries him beyond himself—a heart which beats. A child's tears are also something, and yet they haven't much worldly wisdom. In short, I admire masterpieces of all sorts, those of the emotional kind as well as the intellectual ones. So that's why there is something to be done in both spheres'. (Letter 87). And a few weeks later (Letter 92) he added: 'Let them study my last pictures attentively (if they really have a heart capable of feeling) and then they will see how much suffering and resignation is in them. Is it nothing a human cry?' This picture appears in the background of a *Self-Portrait* (ex coll. Maurice Denis) of 1889–90.

Between January and November 1889 Gauguin earned Frs. 925 (£45). Part of his expenses at this time were being borne by Meyer de Haan.

November 1889

33 The Calvary (or *Christ Vert*)

Oil on canvas 36¼ by 28¾ in. (92 by 73 cm.)
Signed and dated bottom left: *P. Gauguin* 89
Lent by Musées Royaux des Beaux-Arts de Belgique, Brussels

Monsieur Maurice Malingue, editor of the latest edition of Gauguin's *Letters to his Wife and various Friends* (Paris, 1946), published in an Appendix a transcript of some notes in Gauguin's handwriting on a card which was found among the papers of Albert Aurier, symbolist writer and art critic, who was a friend and admirer of Gauguin. The following clearly refers to the present picture:

verso — *Calvaire*[1]
froide pierre
du sol—idée bretonne
du sculpteur qui explique
la religion à travers son âme
bretonne avec des costumes
bretons—la couleur locale
mouton passif *bretonne*

recto — *le tout dans un paysage breton*
c'est à dire poésie bretonne
son point de départ (couleur entraine
l'entourage en harmonie ciel).
etc. . . . triste à faire
En opposition—(la figure humaine) pauvreté
. . . de vie

While Gauguin was at work (Letter 94 to Schuffenecker of 16th Nov. 1889) on this and *Yellow Christ* (No. 32) at Le Pouldu, he made one of his first great wood-carvings (97 by 73 cm.), *Soyez Amoureuses, Vous Serez Heureuses*: 'The best and the strangest thing I have done in sculpture. Gauguin (like a monster) is taking the hand of a protesting woman and saying: "*Soyez amoureuse, vous serez heureuse*" (Fall in love, and you will be happy). The fox, an Indian symbol for

[1] *verso* — Calvary
cold stone
from the earth—Breton idea
of the sculptor whose Breton soul
finds an explanation of religion in
passive sheep Breton costumes—Breton local colour

recto — All this in a Breton landscape
i.e. Breton poetry
his starting-point (colour brings everything
around it into a sky-like harmony) etc. . . . sad to do
Opposition—(the human figure)
poverty . . . of life.

perverseness, and some little figures peeping out from the corners' (Letter 87 to Emile Bernard of September 1889), cf. *La Perte du Pucelage* (No. 37).
Gauguin made use again of the composition (in reverse) of this Calvary group in his woodcut *Le Calvaire Breton* (No. 68) of *c.* 1896 (i.e. made during his second visit to Tahiti), which is closely related to various paintings including *Village Breton sous la Neige*, wrongly attributed by legend to 1903 and said to be his final work. It appears once more translated into Tahitian terms, varied and given a more pronounced symbolical setting, in an ink drawing on p. 105 of the MS of *Avant et Après*. Gauguin's visits to Brittany thus left an indelible imprint on his pictorial imagination.

See page 40, No. 80 '*Bonjour Monsieur Gauguin*', painted in the winter, 1889

Summer 1890

34 The Blue Fruit Dish

Oil on canvas 9 by 11½ in. (22·8 by 29·2 cm.)
Signed top right: *P Go*
Lent by Mr R. A. Peto, Isle of Wight

This picture is said by Charles Chassé (quoting M. Mothéré, the husband of Marie Henry) to have formed part of the decoration of the living room in the inn at Le Pouldu (*vide* C. Chassé, *Gauguin et le Groupe de Pont-Aven* (Paris, 1921), p. 46, and repr. p. 61). Inspired by Cézanne. Contrast, however, Gauguin's crude treatment of the subject with that of Cézanne in the picture which Gauguin owned (see No. 35). Note the use of perspective lines, which is repeated in the *Portrait of Slewinsky* (No. 49).

Summer 1890 PLATE XII

35 Portrait of Marie Henry

Oil on canvas 25½ by 21½ in. (64·8 by 54·6 cm.)
Signed and dated lower right: *P. Go '90*
Lent by the Art Institute, Chicago
(Joseph Winterbotham Collection)

A portrait of the owner of the inn at Le Pouldu where Gauguin and his friends stayed. She subsequently married Monsieur Mothéré and gave up the inn in November, 1893. For a description of the paintings and carvings which decorated the living room of her inn in 1890 (by Gauguin, de Haan, Filiger, Laval, etc.) *vide* C. Chassé, *op. cit.*, pp. 46–52. On the walls of Gauguin's bedroom were reproductions of Manet's *Olympia*, Botticelli's *Venus*, Fra Angelico's *Annunciation*, decorations by Puvis de Chavannes, and prints by Utamaro. But he must also have had with him a fine *Still-Life* by Cézanne (Venturi No. 341), which he had bought in 1877–78, and which appears here behind the sitter. In June 1888, Schuffenecker, it seems, made an offer to purchase this picture, whereupon Gauguin replied (Letter 65): 'The Cézanne you want from me is a pearl of exceptional quality and I have already refused Frs. 300 for it. I cling on to it as dearly as to my life and unless I am in the direst straits would sooner part with my last shirt'. The present painting is strongly influenced by Cézanne. For Cézanne's opinion of Gauguin (in 1904–05) *vide* Emile Bernard, '*Souvenirs sur Paul Cézanne* (Paris, 1925), p. 31: '*Il ne m'a pas compris; jamais je n'ai voulu, et je n'accepterai jamais le manque de modelé ou de graduation; c'est un non-sens. Gauguin n'était pas peintre il n'a fait que des images chinoises.*'
Meyer de Haan and Paul Sérusier both painted portraits of Marie Henry in 1889–90. Gauguin was entered on the books of her inn as a resident from 2nd October 1889, till 7th November 1890.
This is one of Gauguin's greatest paintings. In order to follow his stylistic development it should be compared with *La Belle Angèle* (No. 31) and *Miss Bambridge* (No. 40).

Autumn 1890 PLATE IX

36 Landscape: Le Pouldu

Oil on canvas 29 by 36½ in. (73·7 by 92·7 cm.)
Signed and dated bottom right: *P Gauguin 90*
Lent by Mr Maresco Pearce, London

Gauguin interrupted his stay at Le Pouldu in December 1889, when he went to Paris for a few months. He was back at Pont-Aven and Le Pouldu at the end of April 1890. Possibly this is the painting *Les Foins* referred to by Chassé (*op. cit.*, p. 46), '*avec le chien de l'auteur au premier plan*', as hanging in the living-room of the inn at Le Pouldu. The same landscape served as a setting for (with modifications) *La Perte du Pucelage* (No. 37). One of the first Gauguins bought (1912) by an English collector.
Unpublished

Winter 1890–91

37 'La Perte du Pucelage' (*Loss of Virginity*)

Oil on canvas 35 by 52 in. (89 by 132 cm.)

Unsigned
Lent by E. & A. Silberman Galleries, New York

This picture was almost certainly painted during the few months that Gauguin spent in Paris in the winter of 1890–91. Awkward, mannered and unresolved though it is as a composition, it remains Gauguin's most significant conscious attempt at producing a Symbolist painting. As his biographer Rotonchamp (*Paul Gauguin* (Paris, 1925), pp. 81–2) says: 'In the execution of this picture Gauguin was much less concerned with pictorial considerations than with putting into practice certain literary theories which are incompatible with painting. Nevertheless, it cost him a great deal of effort, even though it was in vain'. The interpretation is as follows: the girl is yielding to her physical desires, represented by the fox which she is caressing, and which has one paw over her heart—*une vierge saisie au coeur par le démon de la lubricité* (Rotonchamp); in the background is a gay Breton wedding procession preceded by a musician and dancing its way through the landscape. In the furthest background is the sea, another sexual symbol. Note how the nude is isolated (Brünnhilde-like) in space from the rest of the landscape by a line of flame-like foliage (Wagner was greatly appreciated by Baudelaire and the Symbolists); note also the flower in her hand. The conception of the whole undoubtedly derives from Emile Bernard's painting *Madeleine au Bois d'Amour* (repr. in catalogue of exhibition *Gauguin et ses Amis*, Galerie Kléber, Paris 1949) executed at Pont-Aven, in Gauguin's presence in the summer of 1888; (see No. 25). The crossed feet and the hand are derived from *The Yellow Christ* (No. 32) and *The Calvary* (No. 33). The landscape is an abstraction from No. 36. The attempt to combine an abstract idea and a naturalistic setting, executed in this crude 'synthetic' manner, fails. Nor is the resulting effect decorative, owing to the unbalanced composition.

A drawing (chalk on yellow paper) of the head of the girl and the fox is known (*vide* D. Sutton, *La Perte du Pucelage* in *The Burlington Magazine*, April 1949). The fox recurs frequently in Gauguin's work.

While he was painting this picture Gauguin was frequenting Symbolist literary circles in Paris: Moréas, Leclercq (*Revue Blanche*), Morice, Aurier, Mirbeau, Rodin, Mallarmé. And on the eve (23rd March, 1891) of his departure for Tahiti, a banquet in his honour was given by the Symbolists at their rendezvous the Café Voltaire. This picture was bought by Comte A. de la Rochefoucauld in 1895. After being lost for many years it was rediscovered in 1948. Sometimes erroneously referred to as *L'Eveil du Printemps* (Spring's Awakening).

c. 1891

38 The Violinist

Oil on canvas 7½ by 9½ in. (19 by 24 cm.)
Signed bottom right: *P. Go*
Lent by M. Jacques Ulmann, Paris

Probably painted in Paris before Gauguin left on his first voyage to Tahiti. A reminiscence perhaps of the *Portrait of Paganini* by Delacroix, a painter whom Gauguin greatly admired, and by whom he was much influenced. Note the similarity with numerous paintings of café-concerts by Degas.
Unpublished.

1891(?)

39 Tahitian Woman

Oil on canvas 12 by 10 in. (30·5 by 25·5 cm.)
Unsigned
Lent by Lord Rothschild, Cambridge

Throughout 1890 Gauguin was talking of leaving Europe, although he hesitated between Madagascar and Tahiti. 'May the day come (soon perhaps) when I can escape to the woods of a South Sea island and live there in ecstasy and peace and for art'. (Letter 100 to Mette of February 1890). 'The whole Orient, great thoughts written in gold letters across all their art, all that is worth studying, and I think I shall renew myself down there. The West is degenerate today and any young Hercules can find new strength, like Antaeus, when he sets foot on that soil' (Letter 106 to Bernard of June 1890). Accordingly, in order to raise money for his passage, Gauguin organized an auction sale of some thirty paintings and drawings in Paris on 23rd February 1891. He set sail from Marseille on 4th April and arrived in Papeete on 8th June. Soon afterwards, repelled by the European colony, he went in search of a house at Mataiea in order to live among the natives, though he does not seem to have installed himself there for a few months.

Presumably a sketch from life. Related to *Te Aa No Areois*, 1892 (coll. Paley, New York). The same girl appears to be the subject of *Merahi*

metua no Tehamana, 1893 (ex. coll. Stephen Clark, New York).

1891

40 Portrait of Miss Bambridge

Oil on canvas 28 by 19¾ in. (71·1 by 50 cm.)
Signed and dated top left: *P Gauguin* 91
Lent by the Musées Royaux des Beaux-Arts de Belgique, Brussels

The sitter, whose name is often wrongly given as Miss Cambridge, was, according to Paul Fierens, an American inhabitant of Papeete who had joined the entourage of the King and adopted native dress. A study for her right ear and ear-ring will be found in B. Dorival, *Carnet de Tahiti* (Paris, 1954), p. 63 *verso*. Compare *La Belle Angèle*, 1889 (No. 31) and *Marie Henry*, 1890 (No. 35); also *Merahi metua no Tehamana* of 1893 (ex. coll. Stephen Clark, New York). This portrait is related on the one hand to portraits of Madame Cézanne, and on the other to Picasso's portrait of *Gertrude Stein* (1906).

1891 PLATE XI

41 I Raro Te Oviri (*Under the Pandanus Trees*)

Oil on canvas 29 by 36 in. (74 by 91·5 cm.)
Signed and dated bottom left: *P Gauguin* 91 and inscribed in a different hand bottom right: *i raro te oviri*
Lent by the Institute of Art, Minneapolis

On 8th December 1892, Gauguin wrote to Mette (Letter 134) that he had just dispatched eight new canvases to France, destined for an exhibition of his work which she was preparing in Copenhagen for 1893. The list of pictures includes the present canvas. Gauguin gives the title of each in Tahitian, with an approximate translation, adding: 'This translation is only for you, so that you can pass it on to anyone who asks. But I insist that the catalogue shall contain nothing but the titles which are written on the pictures. This language is curious and is capable of several interpretations'. At the same time, Gauguin wrote to de Monfreid (Letter 8), to whom these pictures were addressed, pointing out that in four cases the title had not been inscribed and asking him to do this when the consignment arrived. Monsieur Leymarie, editor of the catalogue of the latest Gauguin exhibition in Paris (1949), has noted that the inscription on this picture (bottom right) is in a different hand. A second version of this composition (same date) is known (coll. Lewisohn, New York), with variations: more space between the tree on the left and the edge of the canvas, less on the extreme right; the inscription, immediately above the signature on the left; difference in the shapes on the ground and in the colours (generally darker), both women wear red skirts. This (probably first) version was retained by Gauguin and included in his auction in Paris in February 1895 (bt. in at Frs. 380). The present is undoubtedly the more elaborated painting and the more successful composition.

The figures in this picture are based on sketches in *Carnet de Tahiti* (ed. B. Dorival, Paris, 1954): p. 22 *verso*, squatting figure in left background; pp. 27 *verso* and 28 *recto*, the dog; p. 27 *recto*, woman on right (in reverse) with fruit on stick. The woman on right, the dog and one tree are the subject of a coloured monotype included in the MS of *Noa-Noa* (frontispiece), also of a picture entitled *Rentrée au Village* (1892); *vide* also the figure on the left in the wood-engraving *Noa-Noa*, *c.* 1891 (Guérin, Nos. 16, 17).

Note the rhythmic patterning of the ground, which serves both a structural and a decorative purpose. Compare the colour progression—from red and purple in the foreground, to green and blue—with that of *The Call* (No. 63).

The two versions of this painting are continually confused in books of reproductions (notably by Malingue and Cogniat). A colour plate of the Lewisohn version will be found in Fontainas & Vauxcelles, *Histoire générale de l'Art Français de la Révolution à nos jours*. (Paris, 1922, Vol. I, p. 216).

Summer 1891

42 Street in a Tahitian Village

Oil on canvas 46 by 35 in. (117 by 89 cm.)
Signed and dated bottom right: *P Go* 91
Lent by Toledo Museum of Art, Ohio

A landscape which can be compared with *Martinique Landscape*, 1887 (No. 19) and *Landscape near Arles*, 1888 (No. 27). Rough sketches of the hut, the horse and the two walking figures will be found in *Carnet de Tahiti*, *op. cit.*, pp. 9 *recto*, 12 *recto*, 18 *recto*, 22 *verso* and 52 *verso*. The squatting figure on the right reappears in *Te Faaturuma*, 1891 (Art Museum, Worcester, Mass., U.S.A.) and *Te Rerioa*, 1897 (No. 56).

1892

43 Te Fare Hymenee (*Tahitian Wedding*)

Oil on canvas 20 by 35½ in. (51 by 90 cm.)
Signed, dated and inscribed bottom right: *P Gauguin 92 Te Fare Hymenee*
Lent by Mr and Mrs Carleton Mitchell, Annapolis, Maryland, U.S.A.
(*Courtesy of the Baltimore Museum of Art*)

This picture has been wrongly dated 1897. Sketches for the dog and some of the figures will be found in *Carnet de Tahiti*, *op. cit.*, where it is also listed by Gauguin as *Hymenee Maison*. The notes and drawings in this album are of 1891–2. Compare the wood-engraving *Interieur de Case* of 1896 (Guérin No. 56).

Spring 1893 PLATE XIII

44 Hina Te Fatou (*The Moon and the Earth*)

Oil on canvas 44½ by 24 in. (112 by 61 cm.)
Signed and dated bottom left: *Gauguin 93.* and inscribed bottom right: *Hina Tefatou*
Lent by The Museum of Modern Art, New York (*Lillie P. Bliss Collection*)

Throughout 1892 Gauguin was immersing himself in the life of the Tahitian natives and studying the lore of the country. In July 1892 (Letter 130), he wrote to Mette: 'I am hard at work now that I know the soil and its odour, and the Tahitians whom I represent in a most enigmatic manner are none the less Maoris and not just dusky-skinned inhabitants of the Batignolles [a part of Paris]. It has taken me almost a year to understand them . . .'. The result of his first year's work was no less than 32 canvases, hundreds of drawings and several wood-carvings; to these he added, between July 1892, and his departure in May 1893, another 34 canvases.
Gauguin's understanding of Tahiti had been greatly helped by a local inhabitant, Monsieur Goupil, who (according to Gauguin in his own version of *Noa-Noa*, and to Rotonchamp) lent him a copy of *Voyages aux Iles du Grand Océan* (Paris 1837) by J. A. Moerenhout, a former American consul in Oceania. The present picture is an interpretation of a legendary dispute between two Tahitian deities which Gauguin found in this book and incorporated into his *Ancien Culte Mahorie* (*vide* No. 66), which he began to compile in 1892. The legend is as follows: 'Dialogue between Te Fatou and Hina (deities of the Earth and the Moon). Hina said to Fatou "Make man live or rise again after death". Fatou replied: "No, I shall not revive him. The earth shall die, the vegetation shall die, it shall die like the men who feed upon it; the soil which produces them shall die. The earth shall die; the world shall come to an end; it shall come to an end and never be reborn". Hina replied, "Do as you like, but I shall cause the moon to be reborn". And all that Hina possessed continued to exist; that which Fatou possessed perished, and man had to die.'
C. Morice, in his monograph on Gauguin, maintains that the influence of the missionaries among the Tahitian women had the effect of exalting the cult of the female deity.
Gauguin attached great importance to this painting, which was reproduced on the cover of the catalogue of his exhibition at Durand-Ruel's in Paris in November 1893. This picture was acquired by Degas at that time. Note the gradual stylistic change which is occurring in Gauguin's work. The lines are more sinuous, the forms less angular and primitive. The influences of Ingres, Puvis de Chavannes and Manet were making themselves more than ever felt.

Autumn 1893

45 Self-Portrait

Oil on canvas 17¾ by 14½ in. (45 by 37 cm.)
Signed bottom left: *P.Go*
Lent by Mrs L. B. Westcott, New Jersey

A variant of *Self-Portrait with an Idol* (1893). In the place of the Tahitian idol Gauguin has here substituted a drawing (by Puvis de Chavannes?). Probably painted in Paris in the autumn of 1893 after his return from Tahiti.
This picture was bought by Sir Michael Sadler in Paris in October 1911, and was exhibited at the Stafford Gallery, London, in November of that year (No. 19 of the catalogue).

Winter 1893

46 Self-Portrait with a Palette

Oil on canvas 36¼ by 28¾ in. (92 by 73 cm.)
Signed and inscribed top right: *à Ch. Morice de son ami P.Go*
Lent by Mr and Mrs Arthur Sachs, New York

Gauguin left Tahiti in May 1893, and arrived in Marseille on 3rd August, after spending two years in the South Seas. In this picture he appears

to be wearing the clothes described by his friend A. Seguin (in *L'Occident*, March 1903): '*Ce bonnet d'astrakan, cette énorme houppelande bleu foncé que maintenaient des ciselures précieuses, et sous lesquels il apparaissait aux Parisiens un Magyar somptueux et gigantesque*'. Probably executed from a photograph of himself where he appears without a moustache and beard (*vide* Lee Van Dovski, *Paul Gauguin* (Bern, 1948), p. 48, both repr.). At this same period Gauguin painted a portrait of his mother from a photograph (coll. W. Geiser, Basel).
Gauguin suspected Charles Morice, to whom this picture is *dédicacé*, of having kept back money which was due to him from sales during his absence in Tahiti. However, in October 1893 they had a reconciliation and Morice wrote the Preface to Gauguin's exhibition catalogue. The gift of this portrait followed, and in 1894 they began to compose *Noa Noa* together.

c. 1893

47 The Guitar-Player

Oil on canvas 35½ by 28½ in. (89·5 by 72·4 cm.)
Signed top left: *P Go*
Lent by Mr Oscar Homolka, New York

Even though Gauguin played the guitar, there seems no reason to assume that this is a self-portrait: the features of the man playing are certainly not those of Gauguin. The date 1894, which has been suggested, seems too late. This may have been painted in Paris in the winter of 1893 (*vide La Vie ardente de Paul Gauguin* (Paris, 1936), catalogue of an exhibition at the Gazette des Beaux-Arts by R. Cogniat, p. 51, photograph).

c. 1894

48 Old Man with a Stick

Oil on canvas 27½ by 17¾ in. (70 by 45 cm.)
Unsigned
Lent by the Musée de la Ville de Paris, Petit Palais

On his return to Paris, Gauguin first of all took a studio in the Rue de la Grande Chaumière in Montparnasse, and then moved to the Rue Vercingétorix, where he set up house with Annah la Javanaise in a studio famous for its exotic décor. An uncle who lived at Orléans had 'had the sense to die' (Gauguin, Letter 15 to de Monfreid) in August 1893, and in February 1894, he inherited a considerable sum. This was, therefore, a moment of comparative affluence and relaxation although short-lived.
The date of this painting is obscure. Can it have been painted from a model in Paris? Or is it perhaps a Breton peasant, which would mean that it was painted after April 1894. It seems to relate stylistically to *Breton Girl praying* (No. 50). Compare this picture with van Gogh's portraits of Patience Escalier, 1888 (de la Faille, Nos. 443, 444).

May 1894

49 Portrait of Slewinski

Oil on canvas 21¼ by 31⅞ in. (54 by 81 cm.)
Unsigned
Lent by the Administration des Domaines de l'Etat Français, Paris

In April 1894, unable to bear life in Paris any longer, Gauguin set out with Annah for Le Pouldu. Marie Henry had given up her inn, but he found accommodation (*vide* C. Chassé, *op. cit.*, p. 60) in the villa of a Polish painter, Slewinski (1853–1918). There he remained for about a month, before moving to Pont-Aven where he spent the rest of the summer. Towards the end of May, Gauguin was attacked in the streets of Concarneau by a band of sailors and during the ensuing brawl his leg was broken above the ankle. For the next three months he was immobilized and in great pain at Pont-Aven, unable to work; Annah took advantage of this occasion to return to Paris and loot the contents of his studio.
The present portrait must have been painted before Gauguin left Le Pouldu. Slewinski subsequently bought one of Gauguin's paintings *Piti Teina* at his auction in February 1895. Gauguin refers to him as 'a perfect gentleman' in a letter to William Molard (Letter 175 of March 1902).
A deliberately off-centred composition in the manner of Japanese prints, or Degas' *La Femme aux Chrysanthèmes*, 1865 (Lemoisne, No. 125), *Hortense Valpinçon*, 1869 (Lemoisne, No. 206), and *Diego Martelli*, 1879 (Lemoisne, No. 519). Compare a similar composition by Gauguin *Te Tiare Farani*, 1891 (Moscow).

Summer 1894

50 Breton Girl praying

Oil on canvas 25½ by 18½ in. (64·8 by 47 cm.)

Signed bottom right: *P Gauguin* 94
Lent by Mrs A. Kessler, London

An uncomfortable blend of Brittany and Tahiti. Gauguin was painting some imaginary Tahitian subjects from memory during his stay at Pont-Aven. Lacks the forcefulness of the Breton pictures of 1888–90. Contrast the worshipping women in similar attitudes in the background of *Ia Orana Maria*, 1891 (Metropolitan Museum, New York), whose expression of faith is more convincing. By this date Gauguin, it seems, had so much lost touch with Europeans that he could not depict them unsentimentally.

Summer 1894

51 Two Breton Peasant Girls

Oil on canvas. 26 by 36⅜ in. (66 by 92·5 cm.)
Signed and dated bottom left: *P Gauguin* 94
Lent anonymously

Note the contrast with earlier Breton pictures such as *The Yellow Christ* (No. 32). Gauguin's vision has been so strongly affected by Tahiti that the figures in this picture have Tahitian not Breton features; even the vegetation at the top right has a tropical character. The handling of the figures is more deliberately 'primitive' than in the Tahitian pictures. Note how many of Gauguin's paintings are based on a foreground group of two figures.

December 1894

52 Paris in Winter

Oil on canvas 28¼ by 34¾ in. (71·8 by 88·3 cm.)
Signed and dated on roof in centre: *P Gauguin* 94
Lent by Ir. V. W. van Gogh, Laren

A curious throw-back to the paintings of 1880–85. But this picture was the first of a new group of snow-scenes made by Gauguin in 1894–96: *Nuit de Noël*, 1896 (repr. Malingue (1948 ed.) p. 207), the related woodcut *Le Calvaire Breton* (see No. 68; Guérin No. 68; a print of this is stuck on p. 182 of Gauguin's own manuscript of *Noa-Noa*, on which he was working in 1896), the painting *Village sous la Neige* (repr. Malingue *op. cit.*, p. 231, wrongly dated 1901) and *Village Breton sous la Neige* (Malingue, *op. cit.*, p. 240, wrongly dated 1903). Probably Gauguin brought one Breton snowscape back to Paris at this time and took it with him to Tahiti for the group is mostly 'souvenirs', abstractions painted (or cut) from memory. The present picture is presumably a view from the window of Gauguin's studio in the Rue Vercingétorix. Note how closely Gauguin approaches the work of the Nabis in this picture. His exhibition at Durand-Ruel in November 1893 had made a great impression on the group.

1896

53 Flower Piece

Oil on canvas 25 by 29 in. (63·5 by 73·7 cm.)
Signed and dated bottom left: *P Gauguin* 96
Lent by the Tate Gallery, London

Gauguin returned from Pont-Aven to Paris in December 1894, determined, as he wrote to Molard (Letter 152 of September 1894), 'to spend every day working, to dispose of everything I possess in a block (sic) or piecemeal. Once I have this capital in my pocket I shall leave again for Oceania . . . Nothing shall stop me leaving, and this time for good. Life in Europe is so futile'. Accordingly he organized a second auction of his paintings in Paris on 18th February 1895. Of the forty-nine paintings offered, Gauguin had to buy in about forty, so that his net profit was barely 500 francs. On this occasion he asked Strindberg, who was then living in Paris, to write a preface for the catalogue, but was met with a firm though well-reasoned refusal (which served as a preface after all): 'You have created a new earth and a new heaven, but I am not happy in the midst of your creations. They are too sunlit for me, who like chiaroscuro. And in your paradise lives an Eve who is not my ideal . . . What is Gauguin then? He is the savage who hates an interfering civilization, something of a Titan who, jealous of the Creator, in his spare time invents his own little people . . . one who denies and defies, preferring to call the sky red than to call it blue with the rest of us'. Gauguin's reply (Letter 154 of 5th February 1895) contains many significant passages: 'The idea of asking you to write this preface occurred to me when I saw you the other day in my studio playing the guitar and singing. Your nordic blue eye was studying attentively the pictures hanging on the walls. I had a presentiment of revulsion: a clash between your civilization and my barbarism. Civilization that makes you suffer, barbarism which is my rejuvenation'. Gauguin's resolution had been taken and in March he set out once more for Tahiti, where he arrived in July. For a while

he remained in Papeete, but it had become still more Europeanized in the interval and so he moved out to Punavia, where he built himself a native hut. There, during 1896 and 1897, he painted some of his greatest pictures, between bouts of terrible illness and pain.

A very conventional flower-piece: a tropical bouquet. Compare similar flower-pieces by Odilon Redon (whom Gauguin knew in the Symbolist *milieu* in the early 1890's), and even by Henri Rousseau. Contrast flower-pieces by Cézanne (e.g. Venturi Nos. 610 and 755), and van Gogh (e.g. de la Faille Nos. 213 and 593).

This picture was in the collection of Degas. Presumably it is the picture listed by Gauguin in his letter of 14th February 1897 to de Monfreid as being ready to send to Paris.

At the end of 1899, Vollard, who by then had begun to deal in Gauguin's work, suggested to Gauguin that he should paint 'a whole series' of flower-pieces which he would buy (*vide Gauguin's Letters to A. Vollard and A. Fontainas*, ed. J. Rewald, San Francisco, 1943, p. 31). Gauguin replied (January 1900) that he had 'done only a few; and that is because (as you have doubtless perceived) I do not copy nature—today less than formerly'. Compare the three still-lifes of 1901 (Nos. 60, 61, 62).

1896

54 No Te Aha Oe Riri (*Why are you angry?*)

Oil on canvas. 37⅜ by 51¼ in. (95 by 130 cm.)
Signed and dated bottom right: *P. Gauguin. 96* and inscribed bottom left: *no te aha oe riri*
Lent by the Art Institute, Chicago (Mr and Mrs Martin A. Ryerson Collection)

Based on a composition *Te Raau Rahi*, 1891; (two versions, coll. F. Griesinger, U.S.A., and The Art Institute, Chicago (formerly coll. Brewster)). Here the field of vision has been greatly narrowed, a tree on the left omitted, and the group of two seated women altered, and two figures added in the right background. This picture has been catalogued as *Oh, You're jealous;* this has led to confusion with *Eaha oe feci*, which Gauguin translates as *Eh, quoi, tu es jalouse, envieuse.* (Letter of 8th December 1892 to Mette).

February 1897

55 Nevermore E

Oil on canvas 23½ by 45½ in. (60·3 by 116·2 cm.)
Signed and inscribed top left *NEVERMORE*
P. Gauguin 97 O. Taïti
Lent by the Home House Trustees, London

In a letter to his great friend and benefactor G. D. de Monfreid (new ed. Paris 1950, pp. 232–33), Gauguin wrote of this picture: 'I wanted to suggest by means of a simple nude a certain long-lost barbarian luxury. The whole is drowned in colours which are deliberately sombre and sad; it is neither silk, nor velvet, nor batiste, nor gold which creates the luxury here but simply matter which has been enriched by the hand of an artist. No nonsense . . . man's imagination alone has enriched the dwelling with his fantasy. As a title Nevermore: not the raven of Edgar Allen Poe, but the bird of the devil that is keeping watch. It is badly painted (I'm so nervy and can only work in bouts) but no matter, I think it is a good canvas.'

Like *Manao Tupapau*, 1893 (coll. Conger Goodyear, New York) and *Te Arii Vahine*, 1896 (Museum of Modern Western Art, Moscow) *Nevermore* was inspired by Manet's *Olympia* which Gauguin greatly admired and of which he had a reproduction in his hut in Tahiti (*vide* MS. of *Noa-Noa*, p. 44). Gauguin also made a copy after *Olympia* (later in the collection of Degas). The importance which Gauguin attached to this picture is shown by his insistence to de Monfreid that it should be included in any retrospective exhibition of his work (Letter of 25th August 1902).

This picture was first owned by Frederick Delius, whom Gauguin had met through William Molard, a fellow-musician, in 1893–94.

Compare Matisse's *Nu au Canapé rose* (1919), *Odalisque au Pantalon rouge* (1922) (repr. R. Fry, *Matisse* (Paris, 1935), Pls. 37, 43), *Nu couché de Dos* (1927) (repr. G. Diehl, *Matisse* (Paris, 1954), Pl. 98).

March 1897

56 Te Rerioa (or *Le Rêve*) E

Oil on canvas 37½ by 51¼ in. (95 by 130 cm.)
Signed and inscribed lower left centre: *TE RERIOA P Gauguin 97 Taïti*
Lent by the Home House Trustees, London

The present picture was painted about three weeks after *Nevermore* (Letter to de Monfreid of 12th March 1897). Gauguin was preparing to send a consignment of new pictures to Paris by a boat which was leaving, but as the sailing was

postponed he had time to finish both *Nevermore* and *Te Rerioa* and add them to the others: '. . . a picture which I think even better than the previous ones despite its hasty execution. *Te Rerioa* (Day-Dreaming) that's the title. Everything about this picture is dream-like: is it the child, the mother, the horseman on the track, or better still is it the painter's dream? All that has nothing to do with painting, they'll say. Maybe, but also perhaps not'. It has been stated (J. G. Goulinat in *L'Amour de l'Art*, 1925, p. 129) that this picture represents 'Gauguin's last dwelling' at Atuana. This is impossible, since Atuana is in the Marquesas Islands, where Gauguin did not arrive until October 1901.

Note the increasing use of high-lights and modelling in this and *Nevermore*, also the stylistic evolution since the first Tahitian visit (See *Hina Tefatou*, No. 44). René Huyghe in his *Présentation de L'Ancien Culte Mahorie* (Paris, 1951) makes the following interesting contrast (p. 14): '1892: *l'union, pleine de liberté, des formes humaines avec les arbres, la mer, la nature; l'ondulation des lignes, souples comme des lianes; . . .* 1895: *là les corps, plus sculpturaux, rythment d'une verticalité solennelle, semblables à des colonnes, un espace pictural où la rigidité des lignes droites discipline la nature.*' The seated figure on the right closely resembles that in *Te Faaturuma*, 1891 (Worcester Art Museum, Worcester, Mass.), where the dog and horseman also occur. Compare these figures with those in pictures by Picasso of 1902–03.

Spring 1898

57 Faa Iheihe

Oil on canvas 21¼ by 66½ in. (54 by 169 cm.)
Signed, dated and inscribed bottom right: *FAA IHEIHE Paul Gauguin* 1898
Lent by the Tate Gallery, London

After painting *Nevermore* and *Te Rerioa*, Gauguin passed through a series of personal misfortunes —the death of his daughter Aline in Denmark, the death of his Tahitian landlord, obliging him to pull down his hut and re-build elsewhere, the discovery of his wife's trickery, then a recurrence of illnesses which immobilized him for several months—so that he produced nothing between March and November 1897. Meanwhile his mind was occupied with thoughts of suicide. But before carrying out his resolve he decided to paint one last great picture, *D'où venons-nous? Que sommes nous? Où allons nous?* (Boston Museum of Fine Arts), an allegory of life. For 'a whole month he worked at it feverishly, day and night'. Then one day in January 1898, he walked up alone into the mountains and took a large dose of arsenic hoping to die: the result, however, was not death but a night of vomiting, followed by a return to his hut at Punavia where he was immobilized by pain for several weeks. The present picture, the title of which means 'decorate with ornaments', must have been painted between February and May 1898; it is similar, though less profoundly allegorical, in conception and style.

As with many of Gauguin's pictures after 1896, the figures in the present composition reappear in different connotations in a number of other works. Thus the third woman from the left (picking fruit) appears in a watercolour of *c.* 1897 (MS. of *Noa-Noa*, p. 175); the three female figures on the left, and a variant of the figure on horseback appear in *Rupe Rupe*, 1899 (Moscow); the female figure on the extreme left, and a variant of the horseman (mounted on a bull) appear in the woodcut *L'Enlèvement d'Europe*, *c.* 1897 (Guérin, No. 65 (in reverse)); also MS. of *Noa-Noa*, p. 184); while variants of the composition (without the two central female figures) appear first as a woodcut, *c.* 1899 (Guérin, No. 66; MS. of *Noa-Noa*, p. 189) and again as a monotype (?) with the title inscribed below, 1903 (MS. of *Avant et Après*, p. 173). The figure of the horseman also appears in the top right corner of *Le Cheval blanc*, 1898 (No. 81).

Note the contrast between the left half of this picture with some semblance of spatial recession and the space-less right half with its three disconnected figures. A semi-allegorical, decorative project.

See page 40, No. 81, *The White Horse*, painted in the spring, 1898.

1899 PLATE XIV

58 Three Tahitians

Oil on canvas 28 by 36¾ in. (71·5 by 93 cm.)
Signed bottom left: *Paul Gauguin* 99
Lent by Mr and Mrs Alexander Maitland, Edinburgh

This sort of composition, consisting of a close-up of three figures without a setting, is exceptional in Gauguin's work at this date. The two female figures are taken over from *Maternité*, 1896 (coll. Edwin Vogel, New York); figures in a pose similar to that of the woman on the right occur in *Les Seins aux Fleurs rouges*, 1899

(Metropolitan Museum, New York), *Faa Iheihe*, 1898 (No. 57) and *Rupe Rupe*, 1899 (Moscow). Compare *Women at a Bar* (1902) and *Three Dutch Girls* (1905) by Picasso (repr. C. Zervos, Catalogue (Paris 1932), vol. I, Pls. 64 and 115).
In April 1898, Gauguin, having received no remittance of money from France, was heavily in debt. He went, therefore, to Papeete and was given a minor job as a draughtsman in the Office of Public Works and Surveys. There he remained for the rest of the year doing no painting at all. He did not begin to work again until he returned to his hut at Punavia at the beginning of 1899.

1899

59 Te Tiai Nei Au I Te Rata[1] (*I await the Letter*)

Oil on canvas 29 by 37½ in. (73·5 by 95·3 cm.)
Signed, inscribed *Te Tiai Na Ve I Te Rata* and dated bottom right: *Paul Gauguin*, 99
Lent by Mr George Goodyear, Buffalo

In March 1899, Gauguin set out his conception of painting in a long explanatory letter (No. 170) to André Fontainas, who had published an article about the exhibition of his work at Vollard's Gallery in the *Mercure de France* (January 1899). 'Are not these repetitions of tones, of monotonous harmonies (colour in the musical sense) analogous to oriental chants sung in a shrill voice, to the accompaniment of pulsating notes which intensify them by contrast and proximity. Beethoven uses them frequently (I think I am right) in the Pathetic Sonata for example. Delacroix, too, with his repeated harmonies of brown and dull purple, a sombre cloak suggesting drama . . . Think of the musical role which colour will henceforth play in modern painting. Colour, which vibrates just like music, is able to attain to what is most general and yet most elusive in nature—namely, its inner force. Here, near my hut, in complete silence I sit dreaming of violent harmonies amid the intoxicating perfumes of nature. A delight enhanced by I know not what sacred horror which I divine in thinking of things eternal. Formerly, an aroma of joy in breathing in the present. Animal shapes of a statuesque rigidity: something antique, august, religious in the rhythm of their pose, in their strange immobility. In eyes that dream, the troubled surface of an unfathomable enigma. Then comes night and all is at rest. My eyes close in order to *see without understanding* the dream that escapes from me into the infinity of space, and I have the sensation of the mournful procession of my hopes.'
A particularly fine example of the sort of picture which Gauguin was painting during the last year of his stay in Tahiti. A typical dream idyll of the sort which figures so prominently in the art of the 1890's. Here there is no action. Everything has gone into creating a mood and producing a decorative effect: note the twisting *art nouveau* trees, the highly patterned ground, the sea and the schooner in full sail, the unreality of the colouring.

[1] This is the correct rendering of the title.

1901 PLATE XV

60 Still-Life with Sunflowers

Oil on canvas 26 by 29¾ in. (66 by 76 cm.)
Signed and dated on the edge of the chair seat: *P. Gauguin* 1901
Lent by Herr Emil Bührle, Zurich

Similar in composition to *Still-life in an Interior* of 1885 (No. 12). Both have a still-life in the immediate foreground with an opening into space behind.

1901

61 Still-Life with Sunflowers

Oil on canvas 36¾ by 29 (93·3 by 73·7 cm.)
Signed and dated bottom left: *Paul Gauguin* 1901
Lent by Madame Pierre Goujon, Paris

Vollard, who had begun to purchase Gauguin's pictures in quantity, had been pressing him to paint still-life subjects. But Gauguin replied (Letter of January 1900) that Tahiti was 'not really a land of flowers' (*vide* No. 53). Nevertheless, Gauguin had already written to de Monfreid in October 1898 (Letter 47) asking him to send him a package of bulbs and mixed seeds—'dahlias, nasturtiums, variegated sunflowers, flowers which can stand a hot climate . . . something to add beauty to my little plot of land, for as you know I adore flowers. There is nothing here but shrubs: virtually no annuals'. And de Monfreid had complied with Gauguin's request so promptly that by May 1899 his garden was as gay with European flowers as he had wanted it to be. During that summer he painted the first of a new series of still-lifes. Throughout most of the year 1900 he was ill, but in the spring of

1901 he began once more to paint, and at this time produced four or five important still-lifes (all of sunflowers).

At the end of his life (1902–03) Gauguin began to write a long autobiographical volume (*Avant et Après*) which includes his version of his life in Arles with van Gogh. The memory of van Gogh —and of his earlier painting of sunflowers— must have inspired this series (see No. 26). But where Gauguin's earlier painting was essentially two-dimensional, the new series had a three-dimensional reality. No symbolism is intended here, but the combination of the negro vase with its primitive carvings and the European flowers is striking; note the sun-like eye of the uppermost flower.

Probably Gauguin's masterpiece in still-life.

Spring 1901

62 Still-Life with 'L'Espérance' by Puvis de Chavannes

Oil on canvas 25¾ by 30¼ in. (65·5 by 77 cm.)
Signed and dated bottom right: *Paul Gauguin* 1901
Lent by the Trustees of the Robert R. McCormick Estate, U.S.A.

Another of the group of sunflower still-lifes painted by Gauguin between April and July 1901 before leaving Tahiti. The picture in the top left corner is '*L'Espérance*' 1871, by Puvis de Chavannes (Musée du Louvre), a study for his big composition *Allégorie de l'Espérance*, 1872. Gauguin had a photograph of this picture in his hut. This figure inspired a drawing by Gauguin (repr. G. Kahn, *Gauguin* in *L'Art et les Artistes*, November 1925, p. 60). The smaller picture below is by Degas (unidentifiable).

Summer 1902 FRONTISPIECE

63 The Call

Oil on canvas 51¼ by 35½ in. (130·2 by 89·5 cm.)
Signed and dated bottom right: *P. Gauguin* 1902
Lent by the Cleveland Museum of Art (Gift of Hanna Fund and Leonard C. Hanna, junr.)

Throughout 1901 Gauguin was involved in rows with the authorities in Tahiti; at the same time he found that the cost of living had been rapidly rising in the island and that he could no longer live there without worry. So he decided that the time had come to sell up his hut and garden and move to the Marquesas Islands, where life was reported to be much simpler and cheaper. Accordingly he arrived at Atuana on the island of Hiva-Oa (La Dominique) in September 1901. There he bought a small plot of land and built himself a new hut. But it was not before March 1902, that he was able to begin working again (Letter 79 to de Monfreid: 'I have just started to take up my work again seriously although my health is still bad. You have no idea of the peacefulness and solitude of my life here, all alone, surrounded by vegetation'). But Gauguin only had a few months of 1902 in which to work peacefully, for by August he was in considerable pain and no longer working. Nevertheless, during this period he produced several great works such as the present picture, *Contes barbares* (Museum Folkwang, Essen) and two scenes with horsemen on the beach.

A considerable change is noticeable in Gauguin's work at this time. The organization of this picture depends on colour schematically arranged in horizontal sections: at the bottom, strong, hot colours fading to paler pink above; then neutral and bluish tones, giving place to cold greens and blues at the top. Against this decorative tapestry-like setting (which creates a sense of distance) Gauguin has placed an almost Redon-like group of rocks and flowers in the immediate foreground; behind these, two figures are artificially posed with a third unrelated one behind. This sort of arbitrary arrangement can be found in Matisse of 1904–07.

A watercolour sketch of a figure (1892) similar to the nude will be found in *Carnet de Tahiti* (*op. cit.*, p. 81); it recurs in a monotype (repr. in Catalogue of Gauguin Exhibition, Museum of Houston, Texas, 1954, No. 39). This figure can be paralleled in Picasso's *Nu vu de Dos*, 1902 (coll. Mlle Cecile de Rothschild, Paris) and in Maillol's terra-cotta *Woman with a Crab* (*c.* 1905).

A zincograph of the group (in reverse) of two women will be found on p. 161 of the MS of *Noa-Noa*.

Summer 1902

64 The Offering (*L'Offrande*)

Oil on canvas 27 by 31 in. (68·6 by 78·7 cm.)
Signed and dated twice top left (in red and black): *P. Gauguin* 1902
Lent anonymously

A Christian theme transposed into 'primitive' native terms. Compare the treatment of this

theme in *Maternité*, 1896 (coll. Edwin Vogel, New York)

March 1903 PLATE XVI

65 Women and a white Horse

Oil on canvas 28⅛ by 36⅛ in. (72·5 by 93 cm.)
Signed and dated bottom right: *P. Gauguin* 1903
Lent by the Museum of Fine Arts, Boston, U.S.A.

Towards the end of 1902 Gauguin painted two similar pictures (28 by 46 cm. each), a landscape with three female figures, an angel and a peacock, and another of four women, one of whom is naked and on horseback (both repr. in Rewald, *Gauguin*, London, 1938, Pls. 142, 143). The latter corresponds to a monotype, in reverse, in the MS. of *Avant et Après* (p. 173) which is entitled *Changement de Résidence*. The group in the present picture is basically the same, less one figure; a far more elaborate landscape setting has been devised; in the far background the cross erected by the Catholic Mission at Atuana, which appears in many of Gauguin's last pictures. The foreground landscape here is based on a beautiful watercolour sketch, probably from nature, which appears in the MS. of *Noa-Noa* (p. 179).
Note the division of this picture into horizontal sections which are alternately light and dark, warm or cool. The group of figures is very artificial. 'I am not the Gauguin of former times', he wrote to de Monfreid in May 1902 (Letter 81). And again in February 1903 (Letter 84): 'No, it's not homesickness which prevents me working but the terrible sufferings from my eczema. I haven't touched a brush for almost three months. Moreover, I am beginning to worry about my sight'. Despite their brilliance, some of Gauguin's late pictures reveal how fast his powers were failing.
This was one of the last pictures painted by Gauguin and was dispatched direct to Monsieur Fayet, a collector, at Béziers in April 1903 (Letter 85 to de Monfreid) as Gauguin was again desperately in need of money. Throughout February and March he had been fighting the Bishop, the Catholic Mission and the *gendarmes* of the island in defence of the Marquesan natives. But at the end of March the Colonial Administration retaliated: Gauguin was sentenced to three months' imprisonment and a fine of a thousand francs. Destitute, almost blind and unable to move, Gauguin decided to appeal and the sentence was meanwhile suspended. On the 8th May Gauguin died; he was then aged 55.

MANUSCRIPT

1892–93

66 Manuscript of the *Ancien Culte Mahorie*

Lent by the Musée du Louvre (Cabinet des Dessins)

This manuscript, based on J. A. Moerenhout's *Voyages aux Iles du Grand Océan* (Paris, 1837), was written and illustrated by Gauguin in 1892–93. It is a collection of Tahitian legends about their deities, the birth of the stars, the society of the Areois, etc. Gauguin took it back with him to Paris in 1893 and showed it to Charles Morice. Together they had the idea of transforming it into a more elaborate volume, partly autobiographical, to which Morice was to add poems. This was the origin of *Noa-Noa*, which Gauguin and Morice worked on together in Paris in 1894–5. On the subject of these manuscripts *vide* the brilliant analysis in René Huyghe, *Présentation de l'Ancien Culte Mahorie* (Paris, 1951), a facsimile of the original manuscript with commentary.

ENGRAVINGS

1891

67 Portrait of Stéphane Mallarmé

Etching 7⅛ by 5⅛ in. (18·2 by 14·3 cm.)
Signed and dated top centre: *P.G.91* (in reverse)
Second state (Guérin No. 14)
Lent by the Musée des Beaux-Arts, Rheims

Gauguin printed about twelve proofs of the original edition of this portrait which he presented to close friends. There is also a preparatory drawing in ink over pencil (Guérin No. 12). In 1919 a second printing of 79 proofs on *Japon* was made. Gauguin's only etching. Rotonchamp (*op. cit.*, 1925 ed., p. 83), in whose collection this proof was formerly, says that as Gauguin did not possess the necessary materials for engraving he had to borrow them from a friend, Léon Fauché. *'Gauguin s'aidant simplement d'un dessin, attaqua le cuivre avec audace. Pointe, plume, burin, grattoir, tous les moyens lui sont bons. Dans la fièvre du travail, il renverse l'eau-forte et l'éponge avec les étoffes les plus proches qui lui tombent sous la main'.* The printing was executed at Delâtre, rue Campagne-Première.

Sérusier told Chassé that Gauguin had learnt the technique of engraving from Carrière who is said to have varnished the plate of this etching (see *Gauguin et Mallarmé*, in *L'Amour de l'Art*, August 1922).
Gauguin had a great admiration for the work of his friend Mallarmé. On 12th December 1898 he wrote to de Monfreid (Letter 49) from Papeete: '*J'ai lu dans* le Mercure *la mort de Stéphane Mallarmé et j'en ai eu beaucoup de chagrin. Encore un qui est mort martyr de l'art: sa vie est au moins aussi belle que son oeuvre.*'
The raven behind the poet's head refers to his translation of Poe, *Le Corbeau*, (1875) and is taken from a drawing by Manet (Guérin, *L'oeuvre gravé de Manet* (Paris 1944), No. 85) which appeared on the poster advertising the volume.

c. 1896

68 The Breton Calvary

Wood-engraving (Guérin No. 68) 6¼ by 10⅜ in. (16 by 26·3 cm.)
Signed lower right: *P.G.*
Lent by the Bibliothèque Nationale, Paris (Cabinet des Estampes)

One of an edition of 30 copies. A print appears in the MS. of *Noa-Noa*, p. 182. The Calvary group is taken from the painting of 1889 (No. 33) and this print is one of a group of *Souvenirs de Bretagne* painted by Gauguin at this time. The painting *Nuit de Noël* (1896) is a variant, in reverse, of this composition; the houses and one ox reappear on the wood-engraving, *Le Char à Boeufs*, *c.* 1896 (Guérin No. 70); the buildings reappear in two other paintings which must be of this date; other *Souvenirs de Bretagne* are the wood-engravings *Misères humaines*, 1896 (Guérin No. 69) and *Aux Roches noires*, *c.* 1896 (Guérin No. 71). Probably Gauguin had taken drawings and sketches of Brittany with him to Tahiti when he left in 1895.

c. 1896

69 Interior of a Hut

Wood-engraving (Guérin No. 56) 4½ by 8⅛ in. (11·3 by 21·2 cm.)
Signed lower left: *PG*
Lent by the Bibliothèque Nationale, Paris (Cabinet des Estampes)

One of an edition of 30 prints; cf. a very similar watercolour, in reverse, in the MS. of *Noa-Noa* (p. 63). The recumbent foreground figure is a variant of that in *Te Po* (Guérin No. 15) of 1891, (No. 71 (1)).

c. 1896

70 Eve

Wood-engraving (Guérin No. 57) 11½ by 8⅛ in. (28·7 by 21·5 cm.)
Signed top left: *PG*
Lent by the Bibliothèque Nationale, Paris (Cabinet des Estampes)

One of an edition of 30 prints. A print of this appears in the MS. of *Noa-Noa* (p. 4). On p. 51 of the MS. of *Noa-Noa*, Gauguin has stuck a photograph of a charcoal drawing of the central figure, in reverse, with the head of the other figure behind; this combination of figures also occurs in a monotype (coll. Fayet). The hooded head of the subsidiary figure appears in the three states of *Manao Tupapau* (Guérin, Nos. 18, 40, 50).

71 Album of ten Woodcuts

Printed by Pola Gauguin from the original blocks in 1921 (published by Hos Chr. Cato, Copenhagen). No. 28 of one hundred numbered copies, printed in black ink on *papier de chine*. Each plate signed bottom left: *Paul Gauguin fecit*, and bottom right: *Pola Gauguin imp.* (*vide* No. 182, Douglas Cooper, *The Courtauld Collection*, London, The Athlone Press, 1954.)
Lent by the Home House Trustees, London.

(1) Te Po (La grande nuit)
(Guérin No. 89) 8⅛ by 14 in. (20·5 by 35·5 cm.)
Signed top left: *P Go*
Executed 1894–95 at Pont-Aven. Second state, second printing

(2) Noa Noa (Embaumé, embaumé)
(Guérin No. 90) 14 by 8⅛ in. (35·5 by 20·5 cm.)
Signed top centre: *P Go*
Executed in 1894–95 in Pont-Aven. Second state, second printing.

A similar group in reverse appears in the painting *I Raro Te Oviri* (No. 41).

(3) MANAO TUPAPAU (Elle pense au revenant)
(Guérin No. 91) 8⅛ by 14 in. (20·5 by 35·5 cm.)
Signed bottom left: *P Go*
Executed in 1894–95 in Pont-Aven. Third state, second printing

This woodcut is related to a painting of the same title (coll. A. Conger Goodyear, New York), the significance of which is explained in the MS. *Cahier pour Aline* (Bibliothèque d'Art et d'Archéologie, Paris).

(4) MARURU (Merci)
(Guérin No. 92) 8⅛ by 14 in. (20·5 by 35·5 cm.)
Signed bottom right: *P Go*
Executed in 1894–95 in Pont-Aven. Second state, third printing.

(5) L'UNIVERS EST CRÉÉ
(Guérin No. 93) 8⅛ by 14 in. (20·5 by 35·5 cm.)
Signed bottom right: *P Go*
Executed in 1894–95 in Pont-Aven. Second state, second printing.

This woodcut is based on certain Maori legends which are explained in *Noa-Noa* (Cabinet des Dessins, Musée du Louvre, *vide* pp. 134–5). Another Gauguin manuscript, *Ancien Culte Mahorie* (No. 66) is illustrated (pp. 18 and 21) with water-colours corresponding to parts of the present woodcut.

(6) NAVE NAVE FENUA (Terre délicieuse)
(Guérin No. 94) 13⅛ by 8 in. (34·5 by 20·3 cm.)
Signed bottom left: *P Go*
Executed in 1894–95 in Pont-Aven. Third state, second printing

(7) MAHNA NO VARUA INO (Le diable parle)
(Guérin No. 95) 8⅛ by 10 in. (20·5 by 25·5 cm.)
Signed bottom left: *P Go*
Executed in 1894–95 in Pont-Aven. Third state, second printing.

(8) AUTI TE PAPE (Les femmes à la rivière)
(Guérin No. 96) 8⅛ by 14 in. (20·5 by 35·5 cm.)
Signed bottom left: *P Go*
Executed in 1894–95 in Pont-Aven. Second state, second printing

(9) MAHANA ATUA (La nourriture des dieux)
(Guérin No. 43) 7⅞ by 11 in. (20 by 28 cm.)
Signed bottom left *P Go*
Executed in 1894–95 in Pont-Aven. Second state, first printing

(10) TITRE POUR 'LE SOURIRE' (Numéro 4, Novembre 1899)
(Guérin No. 75) 7⅞ by 11 in. (20 by 28 cm.)
Unsigned
Executed in 1899 in Tahiti. Only state, second printing
Le Sourire was a newspaper edited by Gauguin in Tahiti (1899–1900)

Gauguin began to work on these blocks, from memories of pictures painted during his first visit to Tahiti (1891–93), while he was recovering in Concarneau from an accident to his leg in the summer of 1894. He probably continued to work on them after his return to Paris later the same year.
With the exception of Nos. 9 and 10, a limited number of prints in three colours were made from these blocks by M. Louis Roy, a painter friend of Gauguin, in 1895. Of these Gauguin did not approve. When he left the second time for Tahiti (1895) he deposited most of the blocks with his friends M. and Mme William Molard in Paris. These blocks later passed into the possession of his son Pola Gauguin who, after he had printed the present edition, sold them to the Leicester Galleries, London, who resold them.

SCULPTURE

1877

72 **Portrait of Mette** E
White marble. Height 13 in. (33 cm.)
Signed below the collar (incised): *P. Gauguin*
Lent by The Home House Trustees, London

1877–78

73 **Portrait of Emile Gauguin**
White marble. Height 16 in. (40·5 cm.)
Lent by Mrs Joseph M. May, New York

In the spring of 1877, Gauguin and his wife moved to an apartment at 74 Rue des Fourneaux,

Paris, belonging to the sculptor Bouillot, who had his studio on the other side of the courtyard. Bouillot gave lessons to Gauguin in the technique of sculpture and under his guidance Gauguin modelled a bust of his wife. This bust was then carved in marble by Bouillot with the assistance of Gauguin. Soon afterwards (1877–78) Gauguin modelled and carved, on his own, a bust of his son Emile. The bust of Mette was exhibited at the Fifth Impressionist Exhibition in Paris in April 1880.

Other sculptures by Gauguin of this date are: *La Chanteuse* (medallion) and *Dame en Promenade* (painted wood) 1881, *La Toilette* (wood) 1882 (Museum Folkwang, Essen), referred to by Félix Fénéon in *Les Impressionnistes en* 1886; a portrait of his daughter Aline, 1880 (wax); and a bust of his son Clovis, 1882 (wood, with head modelled in wax; coll. Jacques Ulmann, Paris) which was exhibited at the Seventh Impressionist Exhibition in 1882. After this Gauguin did no more sculpture until he visited Brittany in 1886 and 1888.

c. 1893 (?)

74 Oviri (*The Savage*)

Bronze bas-relief 13¾ by 14 in. (34 by 35·5 cm.)
Signed top left: *P Go Oviri*
Lent by Mr A. Zwemmer, London

Nothing definite is known about the size of the edition of this bronze. The profile resembles that on the *Self-Portrait dédicacé* to de Monfreid (*c.* 1893). Probably executed in Paris. Compare the profile self-portrait (pencil) in *Cahier de Tahiti, op. cit.*, p. 4 *verso*.

c. 1895

75 Oviri (*The Savage*)

Terra-cotta. Height 28¾ in. (73 cm.)
Signed on base at right: *P Go*
Lent by M. Jacques Ulmann, Paris

This figure was left with Daniel de Monfreid when Gauguin returned to Tahiti in 1895. It was later acquired by Monsieur Fayet, who in turn sold it to Vollard. Vollard always regarded it as one of his greatest treasures. Gauguin himself attached the greatest personal significance to it, as witness his letter to de Monfreid of October 1900 (Letter 68): 'As for my sculptures, I am very keen, since they are few in number, that they should not be disseminated and sold to people who will not appreciate them. So *I would be very pleased* if you would accept (not as a present, but as a pledge of friendship) all my Tahitian wood-carvings. As for the big pottery figure for which no buyer has been found—rubbishy pots by Delaherche are bought by museums for enormous prices—I would like to have it here to put on my tomb in Tahiti, using it before that as an ornament in the garden. That is to say, *will you please have it properly packed and send it off to me as soon as you have enough money from sales to pay for this.*' Compare the wood-engraving *Oviri*, 1896 (Guérin No. 48).

Compare *La Coiffure* and *Femme au Peigne* (both 1906) by Picasso (repr. C. Zervos, *Catalogue*, (Paris, 1932), Vol. I, Pl. 158).

For Gauguin's views on sculpture *vide Letters to de Monfreid* (new ed., Paris, 1950), No. 37, of October 1897.

c. 1896

76 L'Idole à la Coquille

Carved wood cylinder. Height 10⅝ in. (27 cm.)
Signed on the top: *PGO*
Lent by the Musée du Louvre (Dept. des Objets d'Art)

From the collection of de Monfreid.

c. 1900 (?)

77 Carved Wood Panel L

19¾ by 38¼ in. (50 by 98 cm.)
Unsigned
Lent by M. Robert Rey, Paris

Decorative panel from the living-room of Gauguin's hut in Atuana. The head in the bottom left corner is identical with the head on the left of the second version of the carving *Soyez mystérieuses* (*c.* 1901) which also hung in Gauguin's hut at Atuana.

1901

78 La Guerre et la Paix

Two wood panels. Length 58¼ in. (148 cm.) each
Signed bottom right: *PGo*
Lent from the Gustave Fayet Collection, Arles

Gauguin's last important wood-carving. The head in the centre of the lower panel is a self-portrait.
In December 1900 de Monfreid wrote (*Letters*, new ed., *op. cit.*, p. 215) to tell Gauguin that Monsieur Fayet would like a ceramic or a wood-carving. 'Couldn't you do a really beautiful wood-carving for him where you are and send it off to him?' By September 1901 these two panels were on their way direct to Béziers (the address, in Gauguin's handwriting, is on the back of the panels), and Monsieur Fayet agreed to pay Frs. 1500. Monsieur Fayet acknowledging receipt on the 1st November 1901 (*Letters to de Monfreid, op. cit.*, p. 201) says: '*Je m'empresse de vous dire que je les admire sans réserves.*' They are framed according to Gauguin's instructions.
Compare *Faa Iheihe* (No. 57).

ADDITIONAL PAINTINGS

Spring 1888

79 Landscape at Pont-Aven

Oil on canvas 26 by 39½ in. (66·1 by 100 cm.)
Signed and dated bottom right: *P. Gauguin* 88
Lent by The Barber Institute of Fine Arts, Birmingham

Winter 1889

80 Bonjour Monsieur Gauguin

Oil on canvas 36½ by 29 in. (113 by 92 cm.)
Inscribed and dated bottom right: *Bonjour M. Gauguin* 89
Lent by the National Gallery, Prague

Painted at Le Pouldu before Gauguin returned to Paris. This picture formed part of the decoration in the living-room at Marie Henry's inn and was stuck (with white lead) to the upper panel of the door opening into the hall. Below it was a *Femme Caraïbe* painted directly on the wood of the door. On the reverse side of the upper panel (facing into the hall) was a *Seascape* by Maufra (*vide* C. Chassé, *Gauguin et le Groupe de Pont-Aven*, pp. 48–50).
The title of this picture has been borrowed, somewhat ironically, from Courbet. Here the artist is shown as a solitary figure who inspires fear in the simple minds of the peasantry. As Morice (*op. cit.*) says: 'Un homme, farouche selon l'heure et le lieu, couvert d'un lourd manteau à pélerine, coiffé d'un béret de marin, vient à l'orée de la plaine vers la barrière que longe une femme, une paysanne . . . on la sent craintive du mauvais temps, un peu inquiétée par l'aspect de ce passant qui ne s'en soucie. Et vers lui détournée à demi, hésitant à l'aborder ou à le fuir, elle le salue d'un joli geste que déconcerte le regard dur et lourd de l'homme."
Note the decorative treatment of the storm-clouds. This picture was included in Gauguin's auction in 1895 when it was bought in by the artist at frs. 410.

Spring 1898

81 The White Horse

Oil on canvas 55½ by 35⅞ in. (141 by 91 cm.)
Signed and dated bottom centre: *P. Gauguin* 98
Lent by the Musée du Louvre, Paris

Painted at about the same time as *Faa Iheihe* (No. 57), in which the figure of the horseman in the top right corner reappears.